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Cover Page : *Tangkhul Nagas of Manipur in their Pheichak dance Costume.*

MUSIC SEMINAR .... APRIL 1957

WELCOME ADDRESS

By Dr. P. V. RAJAMANNAR

It is with great pleasure and pride that I rise to welcome you, Sir, on this occasion. You are not new to me, as we have been together both at the Bar and on the Bench. But, today, as the Chairman of Sangeet Natak Akadami, I take this opportunity of welcoming you as a great scholar, musician and man of culture. You are the son of one of the most eminent Sanskrit scholars of South India, who was also a poet of no mean order, the late Professor Lakshmana Suri. It is, therefore, not a surprise to find in you an accomplished Sanskrit scholar. You also happen to be intimately related to that musical giant, the late Harikesanallur Muthia Bhagavathar, and it is no wonder that you are also an accomplished musician. I am mentioning these facts, because I am old-fashioned enough to still attach importance to heredity in these days, when it is at a discount. You have been a successful and leading lawyer and one of the ablest judges, who adorned the Bench of the Madras High Court, which had always a reputation for legal ability, and now you are an ornament to the Supreme Court. However, I am not now welcoming you as such, but as an eminent man in the world of music, as a Sangita Kalanidhi. I am tempted to recall in this connection what our beloved Prime Minister said at the inauguration of the Film Seminar about me:

> "It has always seemed to me a sign of the remarkable synthesis which India is producing to find that the Chief Justice of a High Court is the President of our Dance and Music Academy. That is a healthy sign. Normally, there are strong barriers, walls separating various types of activity but when even the remote recesses of the law could come into this field of dance and song, then all must be well at least with the law, if not with the dance and song."

Your case too comes in the same category, only you are far superior to me in your learning and knowledge of the science and art of music. It is in the fitness of things and the singular good fortune of our Akadami that you should have kindly acceded to our request and consented to inaugurate the Music Seminar this afternoon.

Entrusted as it is with the preservation and development of the arts of Music, Dance, Drama and Film in this country, the Sangeet Natak Akadami has adopted a scheme of arranging Seminars relating to these four arts. The Akadami began with the Film Seminar in 1955. That was the first of its kind in India, though the Film Industry was nearly 40 years old. Well-known and leading personalities in the Film World, producers, directors, artists, technicians and writers, all met and sat at a common table and discussed the problems which face the industry. A report of the proceedings of the Seminar has since been published and has been acclaimed as an important addition to the Film Literature of India. Next came the Drama Seminar last year. There again eminent personalities in the field of Drama from all over

Music Seminar . . . . .

India assembled together and discussed various topics relating to the progress of drama in this country, and the ways and means of developing the art of the Theatre. The report of the proceedings of this Seminar will be published in due course. And now we have the Music Seminar. You will find from the programme that Professors of music, musicologists, music critics and practising musicians will read papers and discuss many aspects of Carnatic and Hindustani music as well as problems of musical education and the like. There will also be demonstrations by famous musicians and artists, which, we expect, will strike a note different from the usual type of concerts at Music Festivals. We hope that these demonstrations will be of great educative value.

I believe I am right in saying that in no other country in the world music occupies such a pre-eminent place as in this country. It is not only considered as a fine art; it is also considered as a *Moksha Marga*. It is given a higher place than even *Dana*, *Yajna* and *Japa:*

> "Trivargaphaladah sarve dana yajna japadayah
>
> Ekam Sangita vijnanam chaturvargaphala pradam
>
> "Dharmartha Kama Mokshanam idam ekaikasadhanam"

The intimate connection between music and *Bhakti* is too well-known to you all. The great musician-saint Thyagaraja has again and again developed this theme in his famous songs, which are sung today practically all over South India. In one song he exclaims:

> "Is there a better way to *Moksha* than by the way of Music and *Bhakti*?"

In another song he says:

> "Is *Moksha* possible except by way of Music and *Bhakti*?"

Bhagawan Narayana himself says to Narada:

> "Oh! Narada, I do not dwell in Vaikuntha nor in the hearts of the great Yogis, nor in the Surya Mandala, but wherever my Bhaktas sing, at that place I dwell."

Music is a *Sadhana*. You have heard of *Nada Upasana*. *Nada* is described as Brahman. *Nada* is the source of *Ananda*, the supreme condition possible of human experience. Not only from the spiritual aspect, even from the cultural aspect, the importance of *Sangita* is stressed. A person without *Sangita* and *Sahitya* is compared to a *Pasu*, but with this difference that he does not have a tail or the horns.

The ambit of Indian Music is vast and comprehensive and this should not be lost sight of in estimating its value and significance. In Indian Music there are three planes of appeal and consequently three methods of approach, which I would describe as the purely perceptual, the emotional and the intellectual. At the purely perceptual level, we have, what I may call, pure or abstract music, what Walter Pater calls "Essential Music". He develops in one of his essays the dictum of Schopenhauer:

> "All art constantly aspires towards the condition of music."

Such music presents no words, no matter or sentiment or thought which is separate, or which can be separated from the form in which it is conveyed to us. In the words of Pater:

> "It is the art of music, which most completely realises this artistic ideal, this perfect identification of matter and form. In its consummate moments the end is not distinct from the means, the form from the matter, the subject from the expression; they inhere in and completely saturate each other."

The *alap* of the North and the *Raga alapana* of the South are examples of this kind of pure or essential music. There are no words at all and if certain syllables are used, they are meaningless. It is considered as the apex of musical achievement. The *Raga* is the basis of Indian Music and it is in the *alap* that the form of the *Raga* can be fully developed and revealed. Closely allied to this form comes the musical form, examples of which are the *Khayal* of the North and the *Pallavi* of the South. A few words are used, but they are of no importance. It is the music that matters, the words are merely the vehicle of the music. Music in these forms flourishes in its own right and not as a means to convey any fact, idea or thought. It is in

this sense impersonal. The definition of a *Swara* brings out this quality :

> "Swato Ranjayat Shrotram,
> Swaram Ityabhidhiyate".

At the emotional level a musical composition partakes of the nature of both music and literature. It is a combination of *Sangita* and *Sahitya*. Here words do have a purpose and the value of the song is not wholly divorced from the meaning of the words. Though any *Rasa* can furnish the motif of music on this plane, generally in India the two dominant themes have been love (*Sringara*) and religious devotion (*Bhakti*). Sometimes one merges into the other. The *Javalies* and *Padams* of the South are typical examples of love songs, though here too a non-secular element, *viz*; the dedication of these songs to a deity lifts them from the secular level. The *Bhajans* and the *Kirtanas*, of course, are replete with religious devotion. One extraordinary phenomenon I must mention about the great musical composers of the South like Purandaradas, Thyagaraja, Dikshitar and Syama Sastri. They were not only musical geniuses of the first order; they were also great *Bhaktas*. Then there is the intellectual plane where a real appreciation of the musical recital is not possible without an intellectual effort. It may be because of the content, or it may be because of the highly elaborated and complicated technique, music becomes high-brow.

Besides classical music, India has also a wealth of popular music and folk music, though these are not really different from the classical music in the sense that they fall outside the framework of classical music. India abounds in occasional music, by which I mean music which has a relation to special events and special seasons like songs relating to cultivation and harvest, songs for festival occasions, like *Divali*, songs for marriages and other social functions and songs celebrating the deeds of local heroes and heroines, or recounting local traditions. As a foreign critic observed:

> "To such an extent is music an accompaniment of existence in India that every hour of the day and season of the year has its own melody."

Laya is the soul of such music. I may also mention in this connection the musical compositions of poets like the famous Rabindra Nath and the songs of Subramanya Bharati and the younger generation of poets in Gujarati, Marathi, Telugu, and other languages.

I may say a word about the two great systems of music in this country, the Hindustani and the Carnatic. There is fundamentally no difference between the two systems. I am sure that there was a time when there were no two such systems, though there might have been local variations of the same system. Till now unfortunately the differences only have been stressed and it is now necessary to realise their fundamental unity. The differences, which do exist, are not basic, as for instance, the differences between Western music and Indian music. It is a subject for research to find out how and why and when the differences arose. There should be a greater understanding between the masters and devotees of these two great systems. At the inauguration of the Sangeet Natak Akadami in January 1953, I said:

> "In the future what Ienvisage is more and more students and scholars of each school becoming acquainted with the best in the other school, leading to a greater understanding by the followers of one school of the other and a healthy mutual influence."

I expect the Seminar will study this problem. If I may, I would like to make a suggestion to the Government, which has been offering substantial scholarships to deserving young men and women, who have the aptitude and the desire to develop the fine arts including music. May I suggest that students who have attained a certain standard in Hindustani music and who desire to acquire a knowledge of the Carnatic system and likewise students well-trained in the Carnatic system who desire to study the Hindustani system, may also be given scholarships for the purpose.

The place of music in the theatre and in films will, I expect, be subjects for discussion at the Seminar. Of course, there cannot be any definite rules. If music has to find a place both in Dramas and in the Films, as I believe it will for a very long time to come, then the kind of music suited for them will not be exactly the same as that we are familiar with as classical music either of the South or of the North. It

(*Continued on page 4*)

Music Seminar . . . . .

INAUGURAL ADDRESS

By JUSTICE T.L. VENKATARAMA AIYAR

I HAVE great pleasure in welcoming you all unto this Seminar. This is the first Seminar on music organised by the Sangeet Natak Akadami, and there can be no two opinions about its importance in the cause of culture. A nation lives in its culture, and if this country has survived so many political shocks and has continued to live through thousands of years, it is because of its imperishable culture. Music occupies an honoured place in the domain of culture, and India can justly be proud of a long and proud record of achievements in music. All through the ages, music has through *bhakti* thrilled the hearts and lifted the minds of millions and millions of men and women in this country. Our sages and saints have brought solace and comfort to suffering humanity in hymns and songs which have an eternal appeal; and in art music, where beauty reigns, the creations of our master minds have remained a joy for ever.

It is indeed in the region of classical music that our contribution is unique. The concept of *raga* is something which is peculiar to our system whether it be Hindustani or Carnatic music. Now, what is a *raga*? It is a melody with a distinct form. It is a sound picture which is distinguishable from other sound pictures. Those who have been brought up in classical tradition can visualise it in their mind. What is remarkable about the *ragas* is that though they cannot be seen by the naked eyes, they recall to the mind of all those who know them the same pictures. The *raga*, *Jayajayavanthi*, for example, means the same melody with the same features to all music-knowing persons, whether in Poona or in Lucknow. So also

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Continued from page 3

may be of interest to some of you to know that Bharata in his famous treatise devotes a whole chapter to the use of special metrical compositions for the Stage with a marked emphasis on *Laya*. Five types of *Dhruvas* are mentioned, namely, the *Pravesika*, a song sung by the actor on entering the stage, the *Akshepa*, used to indicate the particular *Rasa* of a situation, the *Nishkrama*, that is, the exit song, the *Prasadika*, a song intended to touch the hearts of the audience and the *Antaram*, an interval song. I hesitate to say much about film music. We had an excellent discussion on that topic at the Film Seminar in which persons in the Film Industry participated. In this Seminar the discussion will be by persons interested in the music aspect primarily.

Once more I express my gratitude, both on my behalf and on behalf of the Akadami to you, Sir, for having consented to begin this Seminar. I now request you to inaugurate the Music Seminar.

the *raga*, *Bhairavi*, of the Carnatic music, for example, connotes the same thing, whether it is rendered at Madras or Vishakhapatnam or Trivandrum or Bangalore. These *ragas* form a class of personages whose body is sound, *Nada tanu*, and visible to those who are initiated in the knowledge of music. Thinking of the *raga* concept, one is reminded of the terms in which God is described in the *Vedas* :

> "His form does not appear to sight. No one sees Him with his naked eyes. They see Him who see Him with thoughts in their minds and they become immortal."

It is the portrayal of the *raga* form that is known as *raga alapana*, and that is rightly regarded as the culmination of musical scholarship and imagination, in the same way that drama is considered as the highest expression of poetic art —*Natakantam Kavitvam*. The ambition of our classical musicians is to present the features of a *raga* in all its aspects, vividly and faithfully, by bringing out its characteristic *sancharas*. Herein lies the glory of Indian music.

There is nothing corresponding to our concept of *ragas* in other systems of music. Though in the West, they have songs based on the principle of harmony occasionally with melody passages, and they are of surpassing excellence, they have no notion of melody as in itself a distinct entity divorced from song. The concept and the evolution of *ragas* must therefore justly be regarded as the high-water mark of excellence in the art music of India. That is among the richest of our heritages, and it is our duty to see that it is properly maintained and cultivated.

At the same time, there are other types of music such as folk songs and Bhajans which have also a powerful claim on our attention. It may be said of folk songs that they have the oldest lineage among the musical compositions. In its infancy, the human mind expresses itself in forms which are spontaneous and well-suited to express its emotions. In such a type, the melody must necessarily be simple and repetitive, and its range confined to three or four *swaras*. Judged by the standard of the classical *ragas* which range over all the three *sthayis*, the folk songs must appear crude and imperfect. But it should not be forgotten that it is the folk songs that form the foundation of much of our classical music. The *ragas* in their present form largely represent the expansion of the melodies of folk songs through a process of repeating them at different parts of the gamut and assimilating other melodies. A critical study of the folk songs and the *ragas* will show how much the latter owe to the former. The child is the father of the man, and the folk songs are children from which classical music has grown. Even now, we have *ragas* called *Nishadantya*, *Dhaivatantya* and so forth, which represent melodies which are confined within a single *sthayi*. It is my view that there is still a rich field before us in the region of unexplored and neglected folk music which, apart from its value as an expression of a simpler type of music, may be made to yield fresh crop of classical music. This appears to me to be a more natural line of expansion, than inventing so-called new *ragas*, which are mere *swaras* without form or grace.

Then, we have the *bhajan* music, that is, songs which are in praise of God. The earliest musical compositions belonging to this group are the religious hymns in Tamil of the Saints, *Saivaite* and *Vaishnavite*, in South India called *Thevarams* and *Prabandhams*. Then we have *Devarnamas* in Kannada language, of *Bhaktas* called *Dasa Kutas*, and later still, we have the songs of Kabirdas, Surdas and other Hindustani composers. It is this class of songs that has had, at all times, the largest mass appeal, and they have exerted a profound influence in elevating minds of men and bringing happiness unto them. This must clearly occupy a prominent place in our musical education.

I should now refer to the class of compositions known as *Kirtanas*, which have attained perfection in the hands of the Classical Trinity of Carnatic music, Thyagaraja, Muthuswami Dikshitar and Shyama Sastri. These composers had the *bhajan* songs as the basis of the content of their *Kirtanas;* but at the same time, they adopted them as the vehicles of expression of classical music of the highest aesthetic quality. It is this combination of *bhakti* and art that has made them unique, and if classical music is much more widely appreciated in South India than elsewhere, that is due in no small measure to the adoption of the *Kirtana* forms by the classical composers of Carnatic music. I am aware that Sri Haridas, the *guru* of the famous Tansen, did the same thing for classical Hindustani music. It is my desire that there should be an increasing adoption of the *Kirtana* type of songs in Hindustani music.

Music Seminar . . . . .

I shall now touch on some of the problems which will be engaging your attention during the discussions at the Seminar. There is, firstly, the question of musical education. Until recently the mode of learning music was by *Guruculv Veasa;*b ut now, there is an increasing tendentcy to substitute books for *guru*. That, I am afraid, has not been for the good of the art. While the *Guru-Sishya* system of education will be conceded to be the best in all branches of learning, in the case of music I make bold to assert that it is the only sound method of imparting knowledge of classical music. I have emphasised that *raga* is the fort of classical music, and that each *raga* has its own distinct sound picture. How is this to be learnt, unless it be by listening to the *guru*? It is in this way that *ragas* have been transmitted in the *Guru-Sishya parampara* through hundreds of years. It is a mistake to think that *ragas* could correctly and adequately be learnt through the *swaras*. The shades of a *raga* are so infinite and subtle that it is impossible to represent them in *swaras* so as to give an accurate picture of them. You can no more describe the features of *ragas* in terms of *swaras* than the features of a person in terms of bones and measurements. Our music is properly learnt through the ear and not the eyes, and we should avoid any method of education which will have the effect of displacing the *Gurukula* system.

Talking of musical education, it is also desirable to remember that its nature must vary with the class of music that has to be taught. If it is folk music or ballads or even *bhajan*, not much of education in the *Lakshana* or grammar of music is needed; but when the subject of education is classical music, it must be imparted on the traditional lines with special emphasis on the *Lakshana* and also voice culture.

I must now refer to orchestration about which there has been latterly some discussion in the world of Indian music. Now, the principle of harmony as it obtains in Western music, is so fundamentally different from the principle of melody on which our classical music is built that the two cannot co-exist. Some experiments have been made by way of introducing supporting melodies in the rendering of our classical songs. But I should confess that they have not impressed me. I cannot avoid expressing my fear that if the principle of harmony is largely incorporated in our system, it may end in destroying it. It should be noted in this connection that orchestra is something totally different from group singing, *Vrindagana*, as it is called. In *Vrindagana*, the same melody is rendered by a number of persons entirely vocally or partly vocally and partly through instruments. That does not go against the genius of our system, and can, within limits, be productive of good results; but that is totally different from orchestration.

Then, there is the question of notation. That is a subject which I understand is engaging the attention of a special committee, and I do not desire to enter into a discussion of it now. But whatever notation we may adopt, we should not forget that unless it is supplemented by traditional knowledge, its value as regards classical music must be limited.

Before concluding, I wish to express my hope that the participants in the Seminar will realise that both the systems of music, Hindustatani and Carnatic, have an essential unity, that the differences between them are more dialectical, and that in our music, we have a factor which makes for the cultural unity of this great country.

I wish the Seminar all success.

Music Seminar . . . . .

Prof. Humayun Kabir addressing the Seminar.

A brief account

The Sangeet Natak Akadami since its very inception has made efforts to bring together all the eminent scholars, specialists and practical exponents in the fields of music, dance, drama and films in order to take stock of the existing situation, to exchange opinion and experiences, as also to evolve some common understanding for the future development of these arts. Organising national seminars was a step taken in this direction. The Akadami has already organised a Seminar each on films and drama in 1955 and 1956 respectively. Thus the music seminar organised this year during March-April 1957 was another link in the same chain.

The Seminar, as expected, brought some of the outstanding musicologists and experts of classical, folk and popular music, both of Hindustani and Karnatic systems who contributed papers and participated in the lively discussions. Attempts were made to cover almost all styles and forms of music including devotional and temple music.

In order to make the discussions and deliberations more real and concrete the Akadami had invited some of the eminent exponents of various forms, styles and systems of music to give demonstrations every evening.

Inauguration

The Music Seminar was inaugurated by Mr. Justice T. L. Venkatarama Aiyar on the 31st March 1957 at the Vigyan Bhawan. The programme began with an invocation sung by the staff and students of the Gandharva Mahavidyalaya, Delhi.

Dr. P.V. Rajmannar, Chairman of the Akadami welcomed Mr. Justice T.L. Venkatarama Aiyar "a great scholar, musician and man of culture".

Inaugurating the Seminar, Mr. Justice Venkatarama Aiyar said—"This is the first Seminar on music organised by the Sangeet Natak Akadami, and there can be no two opinions about its importance ..."

During the course of his learned address Justice Venkatrama Aiyar hoped: "the participants in the Seminar will realise that both the systems of music, Hindustani and Karnatic have an essential unity, that the differences between them are more dialectical, and that in our music, we have a factor which makes for the cultural unity of this great country......"

The inauguration ceremony, attended by delegates, observers and a large number of visitors came to a close with a vote of thanks proposed by Smt. Kamaladevi Chattopadhyaya the Vice-Chairman of the Akadami.

* * *

1st April 1957

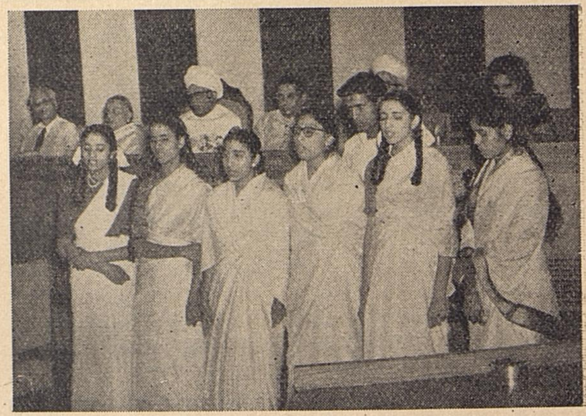
In all five papers were read with an interesting discussion on music education at the first session of the Music Seminar held in the Committee Room of Vigyan Bhawan with Prof. Humayun Kabir in the Chair.

Music Seminar . . . . .

A view of the Seminar in Session

In his opening remarks, Prof. Humayun Kabir stated, that there had been a divorce between practice and theory of music, and so both had suffered in recent centuries. He expressed the hope that one of the purposes of the Music Seminar would be to attempt to re-establish some of the contacts and an exchange of experience and knowledge and contact with laymen.

After stating the importance of music in education, Prof. Kabir called upon Prof. Ratanjankar to read his paper on "*Comparative Study of the Old Traditional Methods of Musical Training and Modern Music Classes.*"



Invocation by the Students of Gandharva Mahavidyalaya

Prof. Ratanjankar maintained that the modern music class system should be standardised and a student should be attached to an Ustad after the completion of initial course in music.

Prof. Ratanjankar referred to the yeoman service rendered by Pt. V.N. Bhatkhande whose notation-system and invaluable works on music had created a systematic course in music.

Prof. Sambamoorthy then read his paper on "*Aids to the Teaching of Music*" and explained it with charts and diagrams. He stressed on the utility of visual aids to the teaching of music and gave practical demonstrations of these which were popular for teaching Karnatic music in the South. Some of the delegates suggested that these should be employed by the teachers of the Hindustani Music in the North.

An animated discussion followed this scholarly talk as Prof. Sambamoorthy's graphic method of describing a *raga* had aroused the curiosity of many observers and delegates.

In the afternoon Prof. A. Lobo read his paper "*Music Education in India and its Future with particular stress on notation*" and remarked that diversities of style, rendering methodology and conventions crowding the Indian classical music today are due to the absence of a standard system of notation.

Prof. Lobo further said: "Bharata's universal scale and Sharangdeva's Shruti system are among the greatest contributions of India to the world......"

"While the West is eager to learn and profit by the findings of Eastern countries,

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Prof. Sambamoorthy reading his paper.

Indian musicians should admit and assimilate the principles of Harmonisation, one of the greatest achievements of the West."

Shri V. Rajopadhye, speaking at the afternoon session of the Seminar gave an account of his approach to teaching music. He said the intelligence and voice of students should be taken into account before initiating them in the art. He demanded a classification of students—(1) those devoted to the art as a life-time occupation, as professionals, (2) and those who take to music as a pastime and hobby. This classification would enable the courses of study and method of education to be fixed according to the classification.

He further recommended a classification of students according to their ability, gift and talents in music.

Shri Rajopadhye in his talk suggested the symbolising of a *raga* in visual form to make the pupil understand it easily.

Shri S. S. Bodas in his paper on "*Musical Education and its Future*" gave the background of how training in music was imparted at the beginning of the present century, and said that it faced a set-back owing to paucity of proper institutions. Shri Bodas paid high tributes to Mrs. Annie Besant for introducing this fine art in educational institutions. He said that it was primarily through her efforts and those of Pt. Vishnu Digamber Paluskar that music found a place in schools.

One of the suggestions of Shri Bodas was that the Akadami should take the initiative in standardisation of music examinations, diplomas and degrees of music with the cooperation of certifying institutions.

2nd April 1957

The second session of the Seminar began with Smt. Kamaladevi Chattopadhyaya in the chair. Prof. B.R. Deodhar presented his paper on "*Voice Culture*", saying that our rich ancient manuscripts on music while dwelling on the subjects of Jati, Moorchhana, Shruti, Raag etc. do not touch upon the science of voice culture except as a passing reference to the merits and demerits of a Singer.

Prof. Deodhar then spoke of the evils of the 'mike' technique *e.g.*, suppressed and

Prof. Deodhar demonstrating his paper on voice culture.

artificial voice that catches the listeners. He said this is imitated by our young vocalists, with the result that their voices do not possess a throw of even 7 or 8 feet. Prof. Deodhar enumerated the defects amongst singers while practising music and thereafter demonstrating himself gave a few hints to train the voice.

In conclusion he said "we need to have well-equipped voice culture centres adequately distributed all over the country, and stop young artistes getting into the habit of artificial voice production". He suggested that the Sangeet Natak Akadami should take up this issue immediately and convene an advisory body of people well versed in the science. Prof. Sambamoorthy and Prof. Ratanjankar agreed wholeheartedly with the suggestion.

Heated discussions followed the talk specially in reference to the theory of Voice Culture in the classics.

This was followed by a paper on "*Music for Children*" by Shri Samar Chatterjee. The talk was illustrated with tape recordings. He said that the composer of child-rhymes must choose his words carefully and lay emphasis on action. He pleaded for child melodies on the curriculum in India.

Mrs. Madeleine Mansion of Paris, who happened to be in Delhi was invited to the Seminar to give her experience as a singer and teacher of vocal technique. She gave a thought provoking lecture followed by demonstrations.

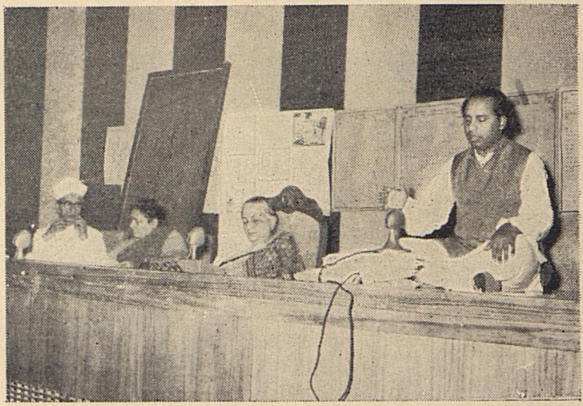
The day's session ended with a vote of thank to the various speakers of the day for their lucid exposition of voice culture and problems relating to it.

In the evening the delegates, observers and participants of the Seminar were accorded a reception by a few music organisations of the city at the Constitution Club, which was followed by a short programme of music and dance.

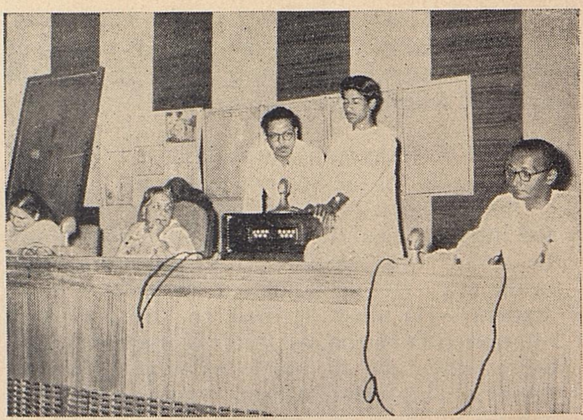
* * *

3rd April 1957

The session opened with a lively discussion on the use of harmonium in Indian music mentioned in Shri Samar Chatterjee's paper.



Shri Aminuddin Dagar demonstrating Dhrupad gayaki



Dr. Maheswar Neog of Assam reading his paper

Shri Imrat Khan illustrating Shri Arvind Parikh's paper on Sitar

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Smt. Ranganayaki then read her paper on "*Songs of some Vaishnava Mystics of South India*", stressing on the universal appeal of the songs, which transcend ordinary limitations of time and space. She sang some of the compositions to illustrate her paper.

Tracing the history and development of "*Trends of Classical Music in Maharashtra*," Shri V.H. Deshpande made some general observations about the draw-backs of the *Gharanas* that rose and fell in Maharashtra. He concluded 'his modest survey' as he called it, by saying 'any artist who wants to be great must break through the walls of '*Gharanas*' however formidable, while the *Guru* can render his best service to the art by training his disciples to secure freedom from himself and enable the latter to come to his real own......'

Shri N.V. Joshi in his paper on "*The* "*Influence of Marathi Stage on Music*" said that stage-music paved the way to a better understanding of the classical music bridging the gulf between the folk and classical music. The impact of the music in Marathi plays like Subhadra, Manapaman, and Swayamvara etc. on the *natak*-loving audience was tremendous, and scintillating songs in these plays continued to make great emotional appeal for a long time.

In the initial stages, the songs in Marathi plays were mostly derived from *Kirtana* and other devotional couplets—later sweet and simple *lavanis* along with various rustic tunes engaged the attention of composers as in 'Shakuntala'. He said that the Marathi Stage brought a broad knowledge and an intelligent appreciation of the technique of *Lalit* and *Ragadari* music within the reach of common man.

It was the emergence of talkies in the past 20 years which proved a setback to the Marathi stage and its foster-child, music. He made a plea for making attempts to revive the old glory of the Marathi Stage and its haunting melodies. He sang a few of the popular Marathi Songs.

This interesting paper inspired the delegates to an animated discussion.

Shri Vasant Desai singing at the Prime Minister's House.

Shri Pankaj Mullick and Smt. Suchitra Mitra singing at the Prime Minister's House.

Shri R.C. Mehta speaking extempore on "*Trends in Classical Music of Gujerat*" traced the growth and development of classical music in Gujerat and its main contribution to various styles of Indian music. While referring to the eminent musicians of the past like Narsi Mehta, Naik Baiju, Ras Kaumudikar Pandit Sri Kantha, Shri Mehta mentioned the *Vallabha Sampradaya* temple music which is rich in *Dhrupad* and *Dhamar* sung in praise of Radha and Krishna. He also spoke at length about the *Khayalnama 'Taranas'* in *Vilambit Laya.*

Shri Mehta's paper attracted the attention of quite a few delegates especially on the points raised in his paper pertaining to the relation between *Dhrupad* and *Khayal*. Smt. Nirmala Joshi asked for more information about the *Khayalnamas.*

After chanting a sloka on music, the invaluable gift of God to mankind, Shri B.N. Goswami began his paper "*The Role of Music in India*".

In his talk in Hindi, Shri Goswami traced the growth of Indian music from the Vedic times to the present day and emphasised the need of research in the field of music.

With discussion on certain passages of the paper, the day's session came to an end.

4th April 1957

Shri Krishna Rao Shankar Pandit addressed the gathering on "*Music in Madhya Pradesh with special reference to Gwalior*" giving a comprehensive survey of the development of Gwalior *Gayaki.* He praised the *Gayaki* and its chief exponent Ustad Haddu Khan. He also expressed his dislike for modern music which according to him is leaning too much towards simplicity.

After him came Shri Pankaj Mullick dominating the morning's session with his paper "*Influence of North-Indian Music on the Evolution of Popular Music in Bengali Motion Picture*". Shri Mullick tried to prove that films in Bengal, ever since their inception, had assimilated all that was good in Indian music. In support of his argument he said that "the films in Bengal have enriched their music both with classical and folk music, and what is more have taken beautiful lyric compositions of Rabindranath Tagore, Rajani Kanta, Atul Prasad, and Nazrul and rendered them in modern music."

He cited examples of pictures like "Jadu Bhatta" and "Dhuli" which have won popularity because of their classical music, at the same time he deprecated slavish imitation of Western music.

Shri V. Nagiah's paper on "*South Indian Film Music*" was taken as read as he could not attend the Seminar. In his paper Shri Nagiah observed that a picture without good music could not survive in South India. He also argued that, "Music should fertilise and enrich itself by assimilating wherever possible, beauties of other musical systems".

This was followed by discussion on the popularity of Film Music.

Prof. Sambamoorthy then gave an exposition of "*Devotional Music and its Role in Classical Music*". He said next to pure art-music, sacred music claimed the largest number of musical compositions, the reason being the universal longing for God. He dwelt at length on the *Ashtapadis*, *Kirtans*, *Bhajans* and enumerated other types of devotional songs giving graphic accounts of them. Towards the end of the session he gave a demonstration of rare as well as newly devised musical instruments.

Shri Shailajaranjan Majumdar, presented his paper "*Growth and Problem of Popular Music with special reference to Rabindra Sangeet*" and stated that Rabindra Sangeet strikes a mean between the spontaneous and created varieties of popular music. Tagore's music blended folk and classical music and hence was popular without being cheap.

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Referring to the problems of popular music, Shri Majumdar said that a popular song suffered in effect when its lyric and tune were composed by different persons of the lyric at one time and tune at another.

Rabindra Sangeet represents a unique fusion of music, poetry and sentiment as there is a perfect accord between the sound and sense of the songs along with rich emotional content.

The talk was illustrated with appropriate songs of Tagore.

The day's session came to a close with Shri Vasant Desai's thought provoking paper on classical Music and Film Music.

While Pankaj Mullick restricted his observations chiefly to the film music of Bengal, Shri Vasant Desai put up a strong defence against those people who objected to classical music being contaminated by film music.

Arguing vehemently for the cause of film music he said, "even if the view that films have done considerable harm to classical music is accepted, credit should be given to the film music for the great service it has rendered in bringing music closer to the common people". While regretting the onslaught against popular film music by the All India Radio he said that instead of banning film poetry (Sahitya) which is at times very lend, the music had been condemned. He then gave a few demonstrations to elucidate his arguments.

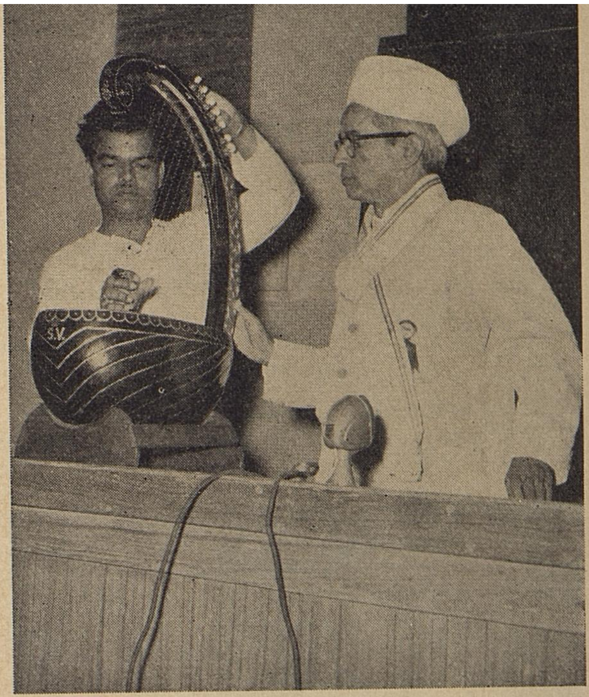
In the evening, the Prime Minister, Shri Jawahar Lal Nehru was 'At Home' to the participants of the Seminar.

* * *

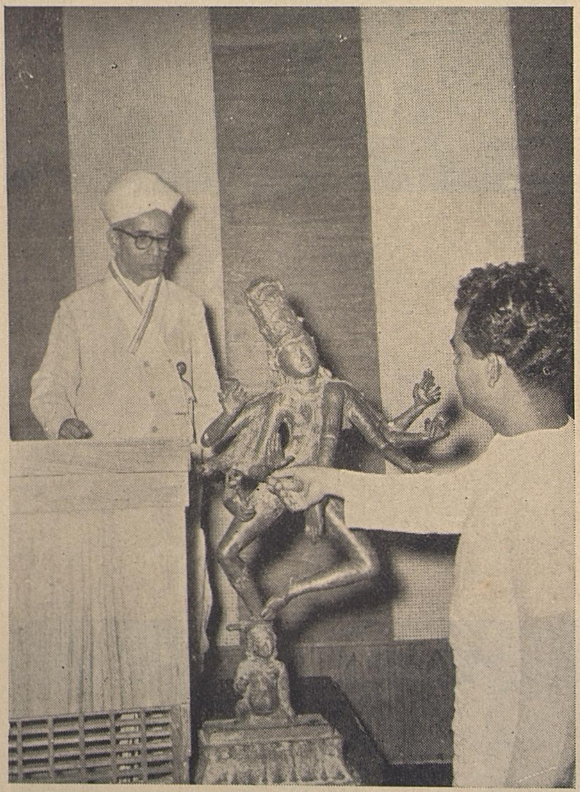
5th April 1957

The fifth session of the Seminar covered a wide range of subjects.

Shri Maheswar Neog initiated the days' discussions with his paper entitled "*Classical Music in Assam*". Shri Neog stated that Assam had a strong cultural tradition. The neo-Vaishnava movement which started towards the close of the 15th century in Assam



Shri Sambamoorthy demonstrating different musical instruments.



Shri Sambamoorthy demonstrating Sargam on a bronz statue.

brought in its trail an upsurge of music. While referring to Borgeet (noble songs) and Ankiya Geet (songs in a drama) Shri Neog spoke of a striking feature of Assam where certain melodies are connected with particular *Talas*, for instance, Asavari Raga is commonly timed to Yati-tala, while Kalyani to Kharnan etc. A very interesting demonstration of songs followed Shri Maheshwar Neog's paper.

Smt. Aida Lobo then read her paper on "*Group Singing and its Future*". She stated that group singing or aggregate presentation of song has been known to foster, in children particularly, a sense of discipline and team spirit.

Bhajans, *Kirtans*, *Abhangas* and *Rabindra Sangeet* are very suitable for group singing. She urged the drive for the collection and notation of popular tunes with simple, melodic lines, form and rhythm. She gave a detailed description of the varieties of groups that can be formed in group-singing. She also suggested the functioning of choral groups.

Smt. Lobo was congratulated by most of the delegates for the valuable paper submitted by her. She gave one or two demonstrations to clarify the views expressed in her paper.

Shri Chandrasekhariah followed up the subject by reading his paper on "*Musical techniques in relation to Literary Expression in Group Singing*." He enumerated the considerations that should govern the composition and the teaching of a community song as also the special qualifications of a teacher of such songs. From the compositional point of view, he added, a song is divided into its constituents, the melody and the rhythm. The music of a group song should be simple and flowing, with naturally joined phrases. He also pointed out that composition must achieve complete synchronisation between the note-duration and vowel-duration.

Shri Shantidev Ghosh who further continued the topic with his paper on the "*Problem of Group Singing*" remarked that group-singing had become a problem only for those who were living in cities—because the villagers still had a well-knit community life and tradition in the communal cultural activity.

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Recalling the great impetus given to group singing by Tagore, Shri Shantidev concluded his talk giving proposals for the promotion of group-singing among urban people.

Then came Shri K. J. Nathan's paper on "*The Role of Broadcasting in Revitalising Indian Music.*" He stated that one of the most important channels of mass communication, broadcasting, answered the social need of providing artistic experience to the masses. He was of the opinion that All India Radio should offer to its listeners a music they could enjoy without straining their nerves for it. He also spoke of the need for a system of "Popular Music" which is not Karnatic nor Hindustani, but Indian !

Thereafter Shri Keshav Rao Bhole read his paper entitled "*The contribution of Stage Music to the Growth of Popular Music*".

Shri Keshav Rao stated that the year 1880 should be written in golden letters in the history of the Marathi stage, the year in which Anna Saheb Kirloskar produced "Shakuntala" of Kalidas in Marathi with beautiful music experimenting with *gazal*, *thumri* and other prevalent styles of music. Shri Bhole paid glowing tributes to musician-actors Balgandharva, Joglekar and Dinanath Mangeshkar and spoke of Khadikar's pioneering work in introducing musical plays in the year 1910. In conclusion Shri Bhole said that the Marathi Stage had exploited and presented all kinds of musical styles to suit its needs.

Shri Brijnandan Azad then presented his paper "*Trends in Classical Music in Bihar*". While tracing the development of music in Bihar, Shri Azad said that Bihar's contribution to classical styles of singing has been greatest in the fields of Dhrupad and Thumri. He further added that musical activity in Bihar usually found preference with the people known as "Kathaks" or "Maliks".

Shri Azad added that the present day critics in Bihar treated *Thumri* as a classical style because it would be interpreted by following certain rules and principles.

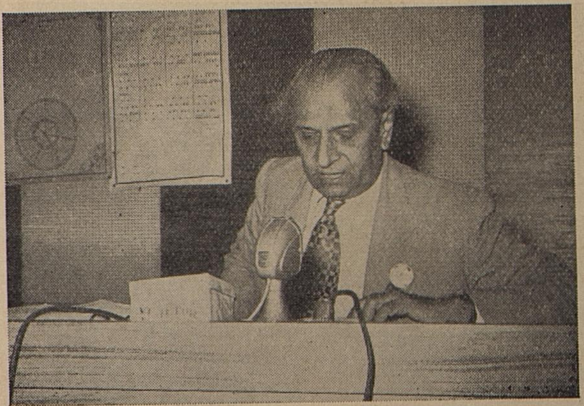
Shri D. G. Vyas read his paper on the "*Vaishnavapanthi Devotional Music*" in which he dwelt at length on the four *sampradayas* of Vaishnavism, Shri Rudra, Nimbarka and Madhva and sects that came later in the 14 and 16 centuries A. D.

Shri Vyas said that in India there had been for ages a living link between religion and music and each had a substantial contribution towards the growth of the other.

Shri Vyas referred to the illustrious devotees "Vaggeykars" who have left a tradition of lyrical poetry with rich musical content. Shri Vyas concluded his paper by saying that the age of Vaishnavism was the period of a synthesis of poetry and melody, the Vaishnava composers, and singers having left a treasure of songs in almost all the classical tunes of their times. In the "*Keertana sampradaya*" the tala was considered as important as the tune.

The lecture was followed by demonstrations of devotional songs by a team of Vaishnavapanthi devotees.

Shri G. S. Ranade and Shri O. C. Ganguly could not come to read their papers on the "*Affinity and Relationship between Folk and Classical Music*" therefore, Shri N. Mazumdar made a few observations. He said, "I am more on the folk side of this subject, as from my early youth I have wandered from village to village in collection of folk tunes from Gujerat, Saurashtra and Cutch". He felt that the exponents of classical music should not speak disparagingly about folk music. On the other hand, "we should put our differences aside and pool together all the resources of our own land, so as to compose well-blended music . . . ."



Dr. D.G. Vyas reading his paper.

Prof. Sambamoorthy reading his paper.

Pt. Dilipchandra Vedi reading his paper.

Shri T.N. Ramachandran reading his paper on Music in Sculpture.

In the discussions that followed, Prof. Lobo remarked that when the speakers condemn the influence of Western Music on Indian Music, they should specify the particular class of Western Music which has the derogatory influence. Because Western Music generally means a lot of things.

With this discussion the session came to a close.

6th April 1957

The day's session started with Shri A. C. Pandeya's paper entitled "*Dhru* (*va*) *pad*" in which he traced the evolution of the Dhrupad style, as well as the development of composition, stating how it shifted from the devotional to secular. Shri Pandeya also spoke of the introduction of Khayal.

While referring to the various "banis" Shri Pandeya paid tributes to the Dagur Bani for having preserved the form of Dhrupad since the days of Bairam Khan. He also spoke of the contribution of the Dagur family of Jaipur and Chandan Lal Chaubey of Brindaban in preserving and popularising the Dhrupad style of Music.

Demonstrations of "Alaap", "Akar" etc. were given by Khan Saheb Nasir Amin-ud-din Dagur to illustrate certain points in Shri Pandeya's paper.

A heated discussion followed the paper especially regarding voice culture, the evolution of Khayal etc.

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Demonstration of Karnatic orchestra at the Seminar.

Then Shri Lalmani Misra's paper on "*The Problem of Orchestration in Indian Music*" was taken up. Speaking on the variety of musical instruments, Shri Misra stated that instrumental music had the advantage of being complete in itself. Shri Misra referred to the palaces of Baroda, Rampur, Maihar and some individuals in Calcutta as initiators of modern Indian Orchestra.

Shri Misra remarked, "I personally think that *raga* can always be there as the basis of a composition but the object should primarily be the creation of a specific mood....".

Concluding his paper Shri Misra said that Orchestration in India cannot make much headway unless specially trained instrumentalists are available, which again leads us to the problem of standardisation in the teaching of music.

Shri Vishnu Das Shirali's paper on the "*Problem of Orchestration in Indian Music*" was taken as read, due to Shri Shirali's absence. Referring to the individualistic character of Indian instruments, he suggested a way out by saying that a careful study and selection of various instruments and their tonal range is the first step towards Orchestration. He also recommended an equivalent of Western harmony by forming a sort of counterpoint achieved through a superimposition of melodies.

Shri Dilip Chandra Vedi presented his paper on "*Punjab Music, Its Nature and Growth*".

Shri Dilip Chandra Vedi said the birth of music in the Punjab could be traced back to the Vedic times. He said "Gandhaar Desh" mentioned in ancient texts included the region of undivided Punjab. Besides numerous musicians and composers, Shri Vedi mentioned names of Banne Khan Saheb, Ali Baksh, and Fateh Ali Khan of Patiala, who introduced and popularised Khayal in Punjab.

While in the earlier days "Dhrupad" was very popular, these stalwarts were responsible for the Patiala *gharana* of music.

Shri Vedi then referred to the Tappa style of singing which had developed in the Punjab.

Shri Vedi gave practical demonstration of a number of ragas popular in the Punjab at one time but now almost forgotten.

Sri Arvind Parikh then read his paper on '*the Sitar*', Sri Parikh stated that music in India had been enriched by a variety of Indian instruments. After dealing with the evolution of the sitar as an off-spring of Veena, he praised it as a complete instrument on which any rag could be played with the greatest ease. Besides Amir Khusro the pioneer of Sitar, Parikh referred to the contributions made by two brothers Imrat Sen and Nihal Sen, the descendants of the Great Tansen, towards developing sitar into a solo instrument.

Imrat Khan, the younger brother of Ustad Vilayat Khan demonstrated the "*Gayaki Ang*" on the Sitar to illustrate Shri Parikh's paper.

Thereafter Shri C.B. Gupta explained some points from his paper "*Musical Treatises in*

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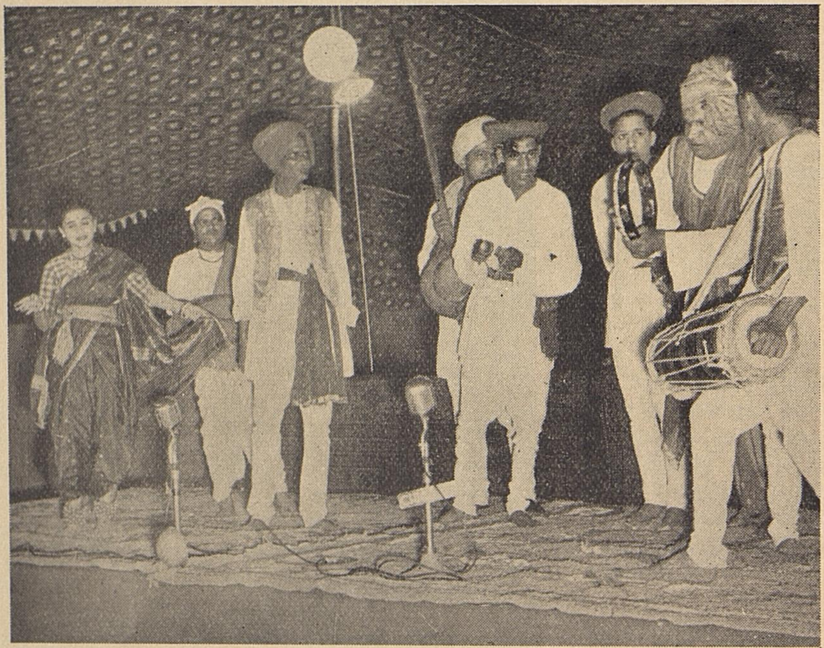

Demonstration of Powada Singing at the Seminar by Shri Inamdar and Party.

Sanskrit". He dwelt on the significance of the term, "*Sangeet*", which according to ancient Sanskrit treatises, means a union of song, dance and instrumental music.

He gave an account of 26 musical treatises in Sanskrit in a systematic chronological order and stressed the need for wider research in music literature for evolving a uniform way of teaching music throughout the country.

Other interesting papers presented to the Seminar were "*Delhi Gayaki*" by Ustad Chand Khan, "*Sikandare Ka Gharana*" by Ustad Nasiruddin Gore, "*Bhadrachala Ramdas*" by Shri V. Apparao, "*Modern Trends in the Classical Music of South India*" by Prof. B. Srinivasan, "*Martial Musical Instruments of Ancient India*" by Smt. K. V. Sakuntala, "*Trends of Classical Music in Bengai*" by Swami Prajnananda, "*Compositions of Swathi Thirunal*" by Smt. Leela Onchery, '*Kirana School of Singing*" by Shri Amarnath etc.

Smt. Nirmala Joshi then read out proposed recommendations for the approval of the delegates.

7th April 1957

The last session of the Seminar began with Justice T.L. Venkatarama Aiyar in the chair.

Justice Aiyar introduced the speaker of the day Shri T.L. Ramchandran, Joint Director-General of Archaeology who gave a very learned discourse on "*Music in Sculpture.*" The talk was illustrated with slides.

In the course of his learned talk Shri Ramchandran took his audience through the architectural vestiges of our country, beginning from the dawn of Indian civilisation and brought them "down to what we have today in our midst, call it Natya, Music or Kavya."

After thanking Shri Ramachandran for his interesting discourse Justice Aiyar concluded the music Seminar saying that it had been a great success, as a great emphasis had rightly been laid on the cultural aspect of music, art-music.

"Though I have not been able to attend all the sessions", he added, "I have seen reports of all the discussions and I am glad that its cultural level has been very high."

Justice Aiyar then made a fervent plea that exponents of both the Hindustani and Karnatic styles of music should acknowledge the achievements of each other and bring about a happy synthesis of the two systems.

The Music Seminar concluded at Vigyan Bhavan on 7th April after adopting a few recommendations and resolutions.

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Recommendations

1. A Commission be set up by the Sangeet Natak Akadami to tour Ceylon, the Tibet Region of China, Nepal, Thailand, Indonesia and other countries which have borne India's cultural impact with a view to study and trace the relationship between the Indian music and the music of these countries and record such old Indian music forms which are no more in vogue in India but still continue to be practised in these countries.

2. That the Committee set up by the Sangeet Natak Akadami for popularising Group Singing take note:

   (a) That the Committee make provision for collection of regional, national, patriotic, popular, devotional and community songs and tape-record them;

   (b) That these tape-recordings should also be processed and printed in the National and Staff Notation, and made available for wider circulation to institutions and the public in general;

   (c) That the officially approved and printed National Anthem in Staff Notation be widely made known, with the tempo clearly indicated in metronomic *matras* so that it is played and sung uniformly throughout the country.

3. In order to encourage and popularise new musical compositions an award be instituted by the Sangeet Natak Akadami for the best musical composition of the year.

4. That music records and tapes should be compiled into different sets, each to illustrate one particular aspect of Indian music so as to cover the widest range possible and be made available for our foreign listeners and cultural groups abroad.

5. With a view to bringing music education on a uniform standard the Akadami appoint a Standing Committee to go into the various details and all aspects of the problem and submit its recommendations to the Akadami for implementation, music education being used in its widest sense.

6. That old and new songs of various regions with transliterations and notations be made available.

7. That the collection of songs made by the Sangeet Natak Akadami be made available to the Ministry of Defence (Music Department), for selection of tunes suitable for military bands.

8. That every college in India be requested to appoint a Music Director on its staff, his functions being to—

(a) organise college choir and orchestra of the musical talent among students;
(b) plan major musical activities;
(c) teach general singing;
(d) deliver lectures on musical appreciation.

9. That the revival of Dhrupad and its propagation with such modifications as the great living masters may consider be taken up by the Akadami.

10. Further recommends that the Sangeet Natak Akadami may undertake the work of research in the history and styles of Hindustani music with a view to standardization of such *ragas* which are sung differently in different *Gharanas*;

11. Also recommends standardization of a minium pattern for recitals.

12. Collection of the available *gayakis* to collate and produce a set of musical pieces rendered by great masters and to determine the exact alignment of *arohi* and *avarohi gan* among the kindred groups of maestros, and make the researches handy and available to educational institutions and students.

13. Preparation of a bibliography of works on Indian music as a whole published or unpublished.

14. Preparation of an exhaustive glossary and anthology of terms and expressions used in music from the earliest times to the present day.

15. Compilation of the life and works of the great masters, of old musical instruments in vogue in India but not extant now, folk instruments and modern instruments.

16. Collection and collation of references about Indian music and contexst ins which they are made in various Sanskrit works and in prominent language of South India such as Tamil and Telugu available in India and abroad.

17. Collection of works on Indian music written in foreign languages for translation and publication in Hindi and English.

18. That four Regional Committees of not more than five persons each with option to co-opt not more than two persons each be set up to undertake preliminary works in these directions, region-wise.

19. Resolved further that steps be taken to set up a Central Bureau of Composers.

20. Also that this Seminar may turn into a specialised wing of the Akadami as a central organisation with the avowed object of furthering, improving and developing the music of India, classical and folk (group and dance) and hold regional seminars to unearth valuable material regionwise.

21. The Akadami shall set up at least six well-equipped regional libraries for research work on Indian music within the next two years.

22. That the Sangeet Natak Akadami provide facilities for exchange of devotional music of different regions of India and also arrange that *Bhajan* parties of one region be sent to visit other regions according to a systematic plan.

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Paper Read By
Madeleine Mansion

Mrs. Madeline Mansion at the Chairman's reception

Vocal Technique

I AM very happy to see, that in India, such an eminent musician as Sri B.R. Deodhar dedicates his time to propagate voice culture and I suppose you will be interested to know that a foreign observer appreciates his ideas.

Since 30 years I have been teaching vocal technique in France and South America, being at the same time a singer in the great European and American symphonic concerts and broadcasting. I have written a book on the subject. From my experience I must say it is extraordinary how rapidly the voice of pupils improve when trained with a few well combined exercises. Those exercises are especially meant to train all the organs contributing to voice production so as to make it supple and fit for singing. Vocal technique is indeed based on the analysis of the means for correct singing. The aim of vocal technique is to adjust this delicate instrument: the voice, in order to avoid the fatigue and save it from complete damage. Thus vocal technique is indispensable for speakers and singers of all nationalities, and no singer of any country can afford to dispense with this study.

The empirical method by which the pupil imitates his teacher must be discarded. This method may give good results, but after some time, if the pupil is left to himself, without his model he may find himself at a loss. Whereas

if he scientifically knows how to manage his voice he will be able to use it even in difficult moments, for instance, when he is nervous or feeling unwell.

I am not supposed to deliver a long talk, so I shall only emphasize a few important points of my book "HOW TO SING", with the hope that they may help pupils and singers to improve their voice.

Respiration

First of all, the breath-control must be well established by adequate exercises. In those exercises, the intake of the breath must be deep but absolutely silent as when smelling a flower, the ribs stretching and the diaphargm lowering. You should fill your lungs from the lower part upwards, so that you obtain the complete intake necessary for exercises. When breathing, the shoulders should not move at all. You may check it in a mirror. This way of breathing is the amplification of the natural breath when sleeping. When the lungs are filled, hold on the breath for a moment, blocking strongly the ribs. Then begin to breathe out slowly and with complete control, keeping the thoracic cage and the diaphragm spread out as long as possible.

Resonators

The second important point is to send the voice in the facial resonators where the sound takes its amplification and fullness. To easily find the facial resonance through a simple exercise, close the lips, relax the inner mouth as when repressing a yawn and do a long humming. The daily practice of exercises in that position will put the voice forward and give it resonance. When suppressing a desire of yawning by closing the lips, the back of the throat is wide open, the soft-palate is raised. If, in this position, you make a prolonged humming-sound it will rise into the facial resonators and produce a slight tickling sensation behind the nose. Then, if you open the mouth, uttering a vowel, you will have a perfectly produced note. Remember that only a sufficient opening of the mouth joined to the yawning position of the inner mouth (soft-palate and throat) may help you to conquer extra high notes.

When you sing, always aim at a distance; sing for the last row in the hall.

Articulation

Third but not the least point, the articulation must be emphasised while practising, the consonants may be doubled, the mouth and the jaw remain quite supple and ready to open in ascending scales. The articulation in itself is essentially the business of the tongue and the lips. Work on the consonants makes lips and tongue supple and gives them firmness and agility.

To sum up, three important things are essential for the good production of the voice.

(1) a prefect breath control;

(2) the adequate use of the resonators;

(3) a good articulation.

I will not tax your patience any longer and I close this short outline by advising the singers to study seriously the vocal technique with a view to improving their voices. I wish them all the bliss that comes when you feel you are approaching perfection.

Some Names In Early Sangeet Literature

By **Dr. V. Raghavan**

Continued from Bulletin No. 5

WE must separately deal with the commentators on the *Natya Sastra*. The only commentator whose work has been recovered is Abhinavagupta. Even his *Abhinava Bharati* is available in the Madras manuscript only up to a part of the तालाध्याय and there is some lacuna in the seventh chapter. The 8th is also missing. The *Abhinava Bharati*, edited by Mr. R. Kavi, in the Gaekwad series, is a store-house of information, giving us material to construct a history of early Sangita literature. Abhinava's life was a full and very rich one. His place in the history of Kashmir Saivism is as great as that of Sri Sankara in *Advaita* literature. His importance in *Alankara*, *i.e.*, poetics, is also as great. He studied the *Natya Sastra* under 'the good Brahmin' Tota, Bhatta Tota or Tauta, the author of *Kavya Kautuka*, an *Alankara* work upon which also Abhinavagupta has commented. Tota was a scholar of Natya and music and Abhinava often refers to his interpretations of the text of the *Natya Sastra* in the गेयाधिकार also as Upadhyaya's *mata*. Besides Tauta, one Nrsimhagupta *alias* Mukhala (Cukhala) was the preceptor in music to Abhinavagupta. He mentions this music teacher in two verses at the end of chapters 20 and 27:

नृसिंहगुप्तायतिनेत्यमत्र वृत्तिस्वरूपं प्रकटं व्यधायि ।
यत् तत् त्रिनेत्रेण हृदन्तरात्मस्वरूपमेव प्रकटं व्यधायि ॥
नृसिंहगुप्तापरनामधेयः विद्यावदातो मुखलाभिधानः ।
यं गेह (य) विद्याभिरयूयुजत्सः प्रयोगसिद्धिं कृतवान्महार्थाम् ॥

Since Abhinava refers to Bhatta Tauta in his *Abhinava Bharati* invariably as *Upadhyaya* only, one or two references to one *Acarya* available in the गेयाधिकार may be taken to represent reference to the interpretations of this music teacher Nrsimhagupta. Who is this Nrsimhagupta? He is Abhinava's own father. This we know from an anonymous commentary on Abhinava's Saiva work called ईश्वरप्रत्यभिज्ञाविमर्शिनी (R. No. 4353, p. 6399, Mad. Cat. Triennial, 1922-23 to 1924-25). *Vide* my article in the "Journal of Oriental Research", Madras, Vol. VI, part 2, on the writers quoted in the *Abhinava Bharati*.

Kirtidhara

The other commentators on the *Natya Sastra* as given by Sarngadeva are Lollata, Udbhata, Sankuka and Kirtidhara. Though mentioned last in Sarngadeva's list, if it is a fact that his work was a regular commentary on the *Bharata Natya Sastra*, Kirtidhara was the first known commentator. Abhinava quotes him four times. The first reference is in Chap. 4, in the discussion on the difference between नृत्त and नाट्य (p. 208, Gaek. Ed.) The other three references to Kirtidharacarya are in the गेयाधिकार, the music section of the *Natya Sastra*. The first of these occurs in the जात्यध्याय. (Vol. IV, p. 42). The next is found on p. 50, in the same volume. The last reference to him is on the group-dances to be performed in the *Purva Ranga*. Abhinava says here that he is going to give additional information from Nandikesvara, on the authority of Kirtidhara, who quotes Nandikesvara:

"यत् यत् कीर्तिधरेण नन्दिकेश्वरतन्मात्रगामित्वेन (?) ।
दर्शितं तदन्या (स्मा) भिः न दृष्टं, तत्प्रत्ययात्तु लिख्यते ॥

Then Abhinava gives on pp. 51—54 large prose extracts from Nandikesvara as given by Kirtidhara.

The *Sangita Meru* of Kohala, in the extracts given by Kallinatha therefrom, quotes Kirtidhara, p. 677. So Kirtidhara is earlier than the *Sangita Meru.*[1]

Udbhata, Lollata and Sankuka

It is now accepted by all scholars that the great *Alankarika*, Udbhata, wrote a regular commentary on the *Natya Sastra*. Abhinava refers to his interpretations and views four times at distant intervals in his *Abhinava Bharati*. First, he refers to the followers of Udbhata in Chap. 6, on the *Natya Angas* (p. 265, Gaek. Ed.). Then in Chap. 9, (Vol. 11, p. 307, Mad. MS.), Abhinava quotes Bhatta Udbhata on पताक. The third reference is on p. 472, Vol. II. The fourth reference to Udbhata is on p. 479, Vol. II, in the chapter on दशरूप. This reference shows that Udbhata recognised only three *Vrttis*, and even those three, of a different nature from *Kaisiki*, etc. There is another reference which does not mention him but presupposes him and his view of the *Vrttis*. (Vol. III, p. 4.)

Here in the first reference, as well as in the fourth, Abhinava first gives Udbhata's opinion and then Lollata's refutation of Udbhata's view. One of the two references to Udbhata in Rajasekhara's *Kavyamimamsa* also is of the same nature. Thus Udbhata was the earlier commentator and Lollata and Sankuka came afterwards. Udbhata was the Court poet of King Jayapida of Kashmir (778—813 A.D.).

As regards Bhatta Lollata and Sankuka, there is no doubt of the fact of their having written commentaries on the *Natya Sastra*, for, references to their interpretations of particular texts in Bharata are profuse all over the *Abhinava Bharati*. Lollata flourished about 825 A.D. and Sankuka a little later, about 850 A.D.

Sri Harsha's Varttika

Besides these direct commentaries, the *Natya Sastra* had two other commentaries, *Varttika* and *Tika*. Abhinavagupta quotes often Sri Harsha and his *Varttika* in the first six chapters. Altogether there are eight quotations from Sri Harsha's *Varttika*. The quotations are mostly in Arya verses and occasionally in prose also. Thus the *Varttika* was mainly in Aryas and occasionally in prose. Saradatanaya in his *Bhavaprakasa* also refers to Harsha and his definition of the *Uparupaka* called *Totaka* (p. 238-1. 5). This Sri Harsha is not the Royal dramatist and patron of poet Bana, since in a reference in the गेयाधिकार to the music verse of King Sri Harsha, found in two of his dramas, Abhinava does not refer to him as the *Varttikakara*. It is strange how Abhinava, who quotes Harsha so often in the first six chapters, never quotes him in the later chapters on dance and drama proper and music. Perhaps Sri Harsha's *Varttika* was available even to Abhinavagupta only in fragments at the beginning.

The Tikakara

The name of the author of the *Tika* on the *Natya Sastra* is not available. Beginning in the 22nd Chapter, there are seventeen references to him in the *Abhinava Bharati*, (mostly in the गेयाधिकार).

Earlier also there are two references to him in Chapter VI. Abhinavagupta quotes him only to refute him. It appears that the Tikakara on the *Natya Sastra* blundered hopelessly in the गेयाधिकार. All the seventeen references to him are those in which Abhinava completely ridicules him. From one of the references we see that the Tikakara quotes Kasyapa (Vol. IV, p. 2). The Tikakara finds some discrepancy between Bharata and Kasyapa which Abhinava removes. In one reference to the Tikakara, we find him quoting Sadasiva and there is mention of one श्रीपाद as the *Guru* of the Tikakara (p. 25, Vol. IV).

Besides these commentators on Bharata's work which dealt with dance and music, there are some more names also whom we may take as writers on *Natya* and music from Abhinavagupta's references.

Bhatta Sumanas

This writer is quoted in the 32nd Chapter, in the तालाध्याय (Vol. IV. p. 32). Since the reference occurs in the गेयाधिकार, Bhatta Sumanas must be the author of some work on music. The reference given by Abhinavagupta is to his interpretation of a verse in Bharata. Perhaps he commented on Bharata, or only on the गेयाधिकार in Bharata or had occasion to quote and interpret a verse from Bharata in an independent work of his.

[1]Kirtidhara is quoted often by Jayasenapati in his Nritta—ratnavali which I am editing now.

Bhatta Vrddhi

This author also wrote some work on music. He is referred to in the तालाध्याय (p. 203, Vol. IV).

Ghantaka

Poet Ghantaka is quoted by Abhinavagupta, but only on a topic in dramaturgy. If, however, poet Ghantaka also was a commentator on Bharata, it follows that he was a writer on music as well.

Sakaligarbha

From Abhinava Bharati (Vol. II, p. 480), we come to know of a new writer on *Ntya* named Sakali Garbha? He has a curious view of five *Vrttis* in dramas His work on *Natya* might have dealt with music also—undoubtedly so, if he is a commentator on Bharata.

Rahula

Rahula is an early writer on music. Sarngadeva mentions him among his authorities as Rahala.

स्वातिगुणो बिन्दुराजः क्षेत्रराजश्च राहुलः ।

Abhinava quotes him thrice, first on the difference between *Natya* and *Nrtta* in Chap. 4, p. 172 (Gaek. ed.), then on p. 197 of the same edition and then in the 23rd Chap. on वैशिक, p. 38, Vol. III, Mad. Ms. The third reference is reproduced in Abhinava's faithful follower, Hemachandra's *Alankara* work, *Kavyanusasana*.

शाक्याचार्यराहुलादयस्तु—मौग्ध्यमदभाविकत्वपरितपनादीनप्य-
लंकारानाचक्षते तेऽस्माभिर्भरतमतानुसारिभिः उपेक्षिताः ।

Hemachandra, K.A.,N.S. ed., p. 316.

तेन मौग्ध्यमदभाविकत्व परितपनादीनामपि गत्यादूराक्याचार्य-
राहुलादिभिरभिधानं विरुद्धमित्यलं बहुना ।

Abhi. Bhar.

The context is सामान्याभिनय and the *Alankaras* of women भाव, हाव etc. Abhinava criticises Rahula for holding मौग्ध्य, मद etc. also to be *Alankaras*. In the reference given above, Abhinava, in the text in Madras Ms. refers to Rahula as गत्याचार्य. It is likely that it is a scribal error for शाक्याचार्य, since we find it so in Hemacandra, who is always very useful in deciding the text of Abhinava's works. He was a Buddhist. We had among Buddhistsmany such writers on such secular subjects. One Padmasri is known to us as a Buddhist monk who has written the pornography work, called *Nagara Sarvasva*, from which we learn, in addition to what we know from the second reference to Rahula, that the Buddhistic *Sampradaya* on topics of *Alankara*, etc. had their own deviations and peculiarities. Thus Rahula either commented on the *Natya Sastra* or wrote a big treatise on dance, drama and music, like the *Natya Sastra*.

Bhatta Yatra

There is only one reference to Bhatta Yantra in the *Abhinava Bharati* and that too only on dance It is in chapter 4, p. 208, (Gaek. ed.), on the difference between *Natya* and *Nrtta*. If he is a commentator on Bharata, to decide which sufficient evidence is not available, we have in him a writer on music also.

Rudrata

Sarngadeva mentions Rudrata as a Sangita Acarya:

रुद्रटो नान्यभूपालो भोजभूवल्लभस्तथा ।

Confirmation of his having written a work on music comes from a reference to him by Abhinavagupta. Abhinava criticises Rudrata as having written without understanding Bharata:

रुद्रका (टा) दिभिस्तु एतमर्थं बु (अबु) ध्यमानैः उक्तानां
श्लोकपाठविप्रलब्धैः सर्वत्रैव अष्टकलस्य उक्तः

p. 160 Vol. IV.

This Rudrata is the *Alankarika*, author of the *Kavyalankara*, whom some scholars identify with Rudra or Rudra Bhatta, author of another *Alankara* work called *Srngaratilaka*. Rudrata is placed in the 9th century. He is thus a contemporary of King Avantivarman of Kashmir and the great *Alankarika* Anandavardhana. Rudrata is quoted by Kallinatha, once independently and, again, as being quoted by Matanga.

यथा यावत् षड्जमेव तारगतिः मध्यमस्याप्यत्र संवादित्वात्
अनाशित्वात् तारगतीरु द्रटेन कृता मध्यमस्येति मतंगोक्तम् ।

S.R. p.82

Mr. R. Kavi, as usual, without evidence or authority, postulates the identity of this Rudrata with Medhavi Rudra, another writer on *Alankara*, which is wrong, and again both of them with Rudracarya, protege of Kngi Mahendra Vikrama Pallava and author connec-

ted with the Kudumiyamalai music inscription. This triple equation is absolutely baseless.

Bhatta Gopala

Abhinava refers to this writer on music twice. He first quotes him and his तालदीपिका in Chap. 12, on p. 332, Vol. II, along with Bhatta Lollata. He promises here to come to the topic of ध्रुवाताल in the तालाध्याय and accordingly, in the तालाध्याय, he again quotes Bhatta Gopala, who, he says, has refuted at length in his *Tala Dipika* the ध्रुवातालविधि of his predecessors.

"अत ऐवेतदनुसारेण भट्टलोल्लटगोपालादि भंग सर्वभंग स चे (?) तालदीपिकादौ चिरन्तनसंमतो ध्रुवातालानां विनियोगः प्रपन्चतो दूषितः । तत्तु ध्रुवाध्याये विचारयिष्यामः इत्यास्ताम्"

Vol. II. p. 382.

"यथाहि भट्टगोपालः स्वाभिप्रायेण ध्रुवके विधिरिति ।"

Vol. II. p. 181.

Matrgupta

Matrgupta is referred to by many writers and his *Anustubh* verses on subjects of *Natya* are found quoted in Ranganatha Diksita's commentary on the *Vikramorvasiya*, Raghava Bhatta's commentary on the *Sakuntala*, etc. His work should have been in *Anustubhs*, modelled after the *Bharata Natya Sastra* treating of music also. For the reference in *Abhinava Bharati* to Bhatta Matrgupta is in the तालाध्याय, (p. 32, Vol. IV.):

तथोक्तं भट्टमातृगुप्तेन—

"पुष्पं च जनयत्येको भूयोऽनुस्पर्शनान्वितः ।"

Sarngadeva mentions him as a Sangitacarya:

आंजनेयो मातृगुप्तो रावणो नन्दिकेश्वरः ।

The reference in Narada's *Sangita Makaranda*, p. 13, to one Matragupta is evidently only to Matrgupta.

Matrgupta lived in King Sri Harsa's time, 607-647 A.D. He was a great poet and was later made king of Kashmir.

Priyatithi

This is a very new name in *Natya* literature, which we are given by the *Abhinava Bhaıati*. It quotes this writer on *Natya* on the subject of *Saindhava*, one of the ten *Lasyangas*:

"प्रियातिथिप्रभृतिः (तिभिः) मुनिमतोपेक्षयैव लक्षण (णं) उदाहरणं च कृतं न चोक्तं युक्त्या तेन किंचित्, इत्यसदेव ।"

p. 537, Vol. II

Priyatithi wrote against Bharata's view and Abhinava criticises him for this.

King Bhoja

About the time of Abhinavagupta the Paramara King Bhoja ruled at Dhara (A.D. 1010-1055). He was a patron of arts and prolific writer. Bhoja's literary period was a little later than that of Abhinava. Sarngadeva mentions Bhoja in his list and Saradatanaya quotes him often in music also along with Somesvara. We can believe that King Bhoja, master of all arts and sciences, wrote on *Sangita* also but we want evidence for accepting Mr. R. Kavi's calm assertion that Bhoja's *Sangita* work was called संगीत-प्रकाश, which name is only a fancy, built on analogy the of the name of Bhoja's great *Alankara* work called *Sringara Prakasa*. Parsvadeva says taht Bhoja gave the technical terms music in the *Bhandika* vernacular in his work on music.

Somesvara

परमर्दी च सोमेशः जगदेकमहीपतिः ।

This reference in Sarngadeva gives Somesa, Paramardi and Jagadelcamhipati as Sangitacaryas. Saradatanaya in his *Bhavaprakasa* refers to Somesvara along with Bhoja twice. Saradatanaya says that he is not elaborating music since it has been already dealt with by Somesvara and others. The *Sangita Samaya Sara* of Parsvadeva quotes him with Dattila, as having dealt with *Tala*, and with Bhoja as having given the technical terms of music in the *Bhandika Bhasa*. This *Bhandika Bhasa* is a vernacular and very highly musical are and a grammar of it is available in the Tanjore Sarasvati Mahal Library. In that grammar, a beautiful story of the origin of that vernacular is given. It is said that when Krishna danced the *Rasa*, along with the Gopis from all parts of India, and when each sang in her own tongue, there arose, in that beautiful medley of tongues, the very musical language of the *Bhandika*.

Who is this Somesvara who is cited as an authority on music? The Editor of the *Bhavaprakasa* in the Gaekwad series, Mr. K.S. Ramaswamy Sastrigal, discusses this question. In Sangita we know of two Somesvaras. One is the Calukya King Somesvara III, who composed an encyclopaedic work called *Manasollasa* or the *Abhilasitartha Cintamani*, in the year 1131 A.D. This big work, part of which has been published from Mysore and Baroda, is said to contain a very big section on music. This

portion, when published, will light up our field very much. It is very likely that it is this Somesvara whom Sarngadeva and others mention.

Another Somesvara is known as the author of a music work called *Sangita Ratnavali*. Some identify Sarngadeva's Somesvara with this Somesvara.

Bhatta Soma Carana

But all are agreed that Somesvara was a King and Kshatriya. If so, we had another writer on music called Soma or Bhatta Soma Carana, a Brahmin. The learned Ranganatha Diksita, in his commentary on the *Vikramorvasiya*, Act. IV, quotes him after quoting Matanga, on the जम्भक or the जम्भलिका गीति, (p. 89, Nirnaya Sagar Edition).

King Paramardi

This word is taken by some as an attribute of the above-mentioned King Somesvara, परमर्दी च सोमेशो जगदेकमहीपतिः । Mr. K. S. Ramaswamy Sastri takes Paramardi as a separate name, as a different writer on music, identifiable with a king of that name of the Candel dynasty, a scholar and patron, who reigned between 1165-1203 A.D. This latter view is the justifiable one Parsvadeva in his *Sangita Samaya Sara* (on p. 24, Tri. Edn.) quotes King Paramardi, in the प्रबन्धाध्याय, *i.e.*, Chapter 4.

"स्वयं यत्र प्रबन्धे स्यात् अनेनैव प्रपूरणम् ।
आभोगः कथितस्तेन परमर्दिमहीभुजा ॥" Sl. 6.

Nothing more is known of King Paramardi or his work on music.

Nanya Bhupala

Through the kindness of my professor, I got the manuscript of the work of Nanyadeva from the Bhandarkar Oriental Institute, Poona. The work is incomplete and is generally called in the colophons *Bharata Bhasya*. But two of the colophons style it as *Bharata Varttika*. The work quotes Narada's *Siksa* and the author of the विवरण टीका on the नारदीय-शिक्षा, *Sikshas*, of Panini and Apisali, Bharata, Matanga and his *Brhaddesi*, Tumburu, Kasyapa and Brhat Kasyapa, Visakhila, Yashtika, Dattila and Abhinavagupta. Two names among the writers quoted must be noted. They are sages आस्तिक and छत्रक, of whom we do not hear elsewhere. References to these two are on p. 64a. *The Kalika Purana* is referred to by Nanyadeva on page 132a, as containing the treatment of the *gita* called गोविन्दकम.

The colophon has sometimes this suggestive word—'वाचिकांशे'. From this we come to know that Nanyadeva's work is very big and divided into four sections according to the four *Abhinayas*—वाचिक, आंगिक, सात्विक and आहार्य. The first section—*Amsa*—called वाचिक, deals with *Sangita*. The portion dealing with music alone is available in the manuscript above referred to and even this runs to 221 sheets.

Nanyadeva, as one mentioned by Sarngadeva, is earlier to Sarngadeva. Nanyadeva was king of Mithila. He calls himself by the name मिथिलेश्वर and महासामन्ताधिपति. He has another name also—Rajanarayana.

"एवं द्राविंशति (मि) ताः श्रुतयः परिकीर्तिताः ।
राजनारायणेनेह श्रीमन्नान्यनभूभजा ॥"

p. 12a.

His work called *Bharata Bhasya* and *Bharata Varttika* has another name—*Sarasvati Hrdya Bhusana* or *Sarasvati Hrdayalankara* or *Saraswati Hrdaya Alankara Hara*, as described in the different colophons.

Bindu Raja and Ksetra Raja

Of these two authorities enumerated by Sarngadeva, we have no further knowledge. Both look like historical personages. Kohala, as quoted by Kallinatha, quotes one क्षेमराज on the करवर्तन called स्वस्तिकत्रिकोण on p. 688. If Ksetra Raja is the same as this Ksemaraja we may take him as a writer earlier than the *Sangita Meru*.

Lohita Bhattaka and Sumantu

These are two more writers quoted in the *Sangita Meru*. They are certainly historical from what we see by their names, but further light on these two is no yet available. We know of Sumantu who was a sage, who is mentioned in the *Maha Bharata* and *Asvalayana* as one of the five भारताचार्य, not भरताचार्य. He was one of those who edited the *Maha Bharata* after Vyasa. He is mentioned thus—

सुमन्तुं जैमिनिं पैलं शुकं चैव स्वमात्मजम् ।
वेदानध्यापयामास महाभारतपंचमान् ॥
संहितास्तैः पृथक्त्वेन भारतस्य प्रकीर्तिताः ।

Saradatanaya

Now let us come to the third source of information, the *Bhavaprakasa* of Saradatanaya, a work on dramaturgy ascribed to the period 1175-1250 A.D.

Saradatanaya, if the above given date is correct, was living in Sarngadeva's time. Saradatanaya was, as his name shows, born of the grace of Sarasvati. In the 7th Chapter of his *Bhavaprakasa* he takes up *Sangita* and after elaborately telling us of the physiological process of नादोत्पत्ति, just touches music and leaves it saying that he need not deal with it further, since Bhoja, Somesvara and others have treated of it. From this same reference in Chap. 7, we learn that Saradatanaya himself produced a companion work, certainly earlier, on music called *Saradiya*.

"मयापि शारद्धीयाख्ये प्रबन्धे सुष्ठु दर्शितं ।"

p. 194.

Further, Saradatanaya refers to many other works and authors on *Natya* and music. The following are noteworthy since they are not referred to elsewhere : द्रौहिणी, गान्धर्वनिर्णय and वासुकि.

Gandharva Nirnaya

The गान्धर्वनिर्णय is a work on music, treating of *Natya* also by the way. Saradatanaya refers to it on p. 266 in Chapter 9, in the description of the minor *Rupaka* variety known as उल्लोप्यक, which is a गीतप्रबन्ध, an operatic composition:

'यस्मिन्नुल्लोप्यकं नाम त्र्यंगं गीतं प्रवर्तते ।
तल्लक्षणं च गान्धर्वनिर्णये स्पष्टमीरितं ॥'

The author of the *Gandharva Nirnaya* is not known.

Drauhini

The quotation in the *Bhavaprakasa* in the name of *Drauhini*, on page 239, line 1., is on *Vrittis* and *Nataka:*

'सात्त्वतीवृत्तिरत्र स्यात् इतिः द्रौहिणिरब्रवीत् ।'

From this reference we can take him to be an author on drama only. But Rajasekhara in his *Kavyamimamsa* quotes him twice and from the first quotation there, we can surely make out *Drauhini* as an author of some music work. This reference makes *Drauhini* praise music as the 5th Veda.

"वेदोपवेदात्मा सार्ववर्णिकः पंचमो गेयवेदः इति द्रौहिणिः ।"

K.M.p. 2 Gaek Ed.

Thus Drauhini's work, like works of the early period, comprehensively dealt with *Sangita* proper, with its three departments. It is also likely that Drauhini is only Druhina's son, *i.e.*, Narada.

Vasuki

Vasuki is a mythological name. Vasuki is quoted twice by Saradatanaya. He is earlier to the *Bharata Natya Sastra*, if we rely upon a verse attributed to him by Saradatanaya, which is found quoted by Bharata. Vasuki is not enumerated by Sarngadeva or Narada nor is he quoted elsewhere. Narada's list however contains a name व्याल, which, if it is taken in the meaning 'snake', may refer to Vasuki, but this is quite far-fetched.

Kalpavalli and Yogamala

The *Kalpavalli* or *Kalpalata* and the *Yoga Mala Samhita* quoted by Sarngadeva are definitely works on *Natya* but probably these two devoted some of their chapters to the *Samana tantra* (allied science) music also. *The Yogamala Samhita* seems to be in the form of a dialogue in which Siva teaches *Natya*, etc., to Vivasvan *i.e.*, Surya. Surya seems to have some part in the history of *Natya* and *Sangita*.

Vyasa and Agastya

Saradatanaya mentions at the beginning of his work that he studied and learnt the schools of the following writers on *Natya*—Sadasiva, Siva, Parvati, Gauri, Vasuki, Sarasvati, Narada, Kumbhodbhava, *i.e*, Agastya, Vyasa, Bharata's pupils, and Anjaneya. Of these we have already dealt with Narada, Vasuki and Anjaneya. How Sadasiva and Siva, and Parvati and Gauri are separate and different we are not able to understand. Vyasa is quoted now and then by Saradatanaya. There are two possibilities. Some of the *Puranas* of which Vyasa is the general author contain chapters on music. Opinions quoted as Vyasa's, may refer to opinions contained there. But such references are not traceable to the *Sangita* text in the *Puranas*. The story of the origin of *Natya* which Saradatanaya attributes to Vyasa, the exact number of acts in उत्सृष्टिकांक according to Vyasa referred to by Saradatanaya, are not

traceable to the known *Puranas* which deal with drama and music. The other possibility is that there was some work on *Natya* current as Vyasa's. Anyway Vyasa is not a mere name, since Saradatanaya attributes to him two definite opinions on pp. 55 and 251. The name of Agastya does not seem to appear anywhere else. As a matter of fact, in literature, Agastya is a rare name in Sanskrit. It is only in Tamil that he is the eponymous father of all literature. Saradatanaya, as the editor of his work suggests, was thus possibly a South Indian. But in the body of the *Bhava Prakasa* itself, no quotation from Agastya is found.

Parsvadeva

The *Sangita Samaya Sara* of Parsvadeva published in the Trivandrum Sanskrit series is mainly a work on music, but it treats of dance also in Chapter six. Parsvadeva, as his name indicates, was a Jain. He and his father were great scholars of the *Natya Sastra*. The upper limit of his date is easil fixed. He quotes these authors:

1. King Bhoja. 2. King Somesvara. 3. King Paramardi. 4. King Pratapa. 5. Digambara. 6. Matanga. 7. Sage Bharata and 8. Dattila.

Of these, the references to Kings Bhoja, Somesvara and Paramardi are valuable and they fix the upper limit to Parsvadeva's time. King Bhoja ruled between 1010 and 1055 A.D. Paramardi flourished about 1165 A.D. and Somesvara about 1131 A.D. Parsvadeva is thus later than the 12th century. Sarngadeva does not refer to Parsvadeva. Singa Bhupala (about 1330 A.D.) quotes him often in his commmentary on the *Sangita Ratnakara*. Thus his date falls between 1165 and 1330 A.D.

The manuscript of the *Sangita Samaya Sara* in the Madras Mss. Library (No. 13028) gives much information about the author Parsvadeva. Parsvadeva was the son of Gauri and Adideva and disciple of one महादेवार्य, who was himself the pupil of उभयचन्द्र. The *paramaguru* was thus a Jain and born of Brahmin parents. Parsvadeva was a convert to Jainism. Parsvadeva mentions in the beginning that he consulted the following authorities: सोमेश्वर, तुंबुरु, भोज, मतंग, काश्यप, दत्तिल, कोहल and हनूमान्. Parsvadeva gives the name of his family as श्रीकन्ठान्वय. The colophons mention the names of his *guru* and *paramaguru* and the titles of Parsvadeva.

In the first verse in Chapter 1, Parsvadeva says that he is going to follow Bhoja and Somesvara in giving the technical names of music in the *Bhandika Bhasa*:

भाण्डीकभाषयोद्दिष्टाः भोजसोमेश्वरादिभिः ।
गेयलक्षणतः केचित् वक्ष्यन्ते लक्ष्यसंभवाः ॥

S.S.S. II. 1.

We know of certain new writers for the first time from Parsvadeva.

King Pratapa

King Pratapa is qoted on p. 29:

पंचतालेश्वरो यद्वा हृद्यं गद्यमथापि वा ।
आलिक्रमोऽयमेवोक्तः प्रतापपृथिवीभुजा ॥

Though Pratapa and Vikrama are synonymous, it is vain to identify this Pratapa with the Vikrama quoted in the *Sangita Makaranda*. See, below, separate note on king pratapa's Sangita chudamani.

Digambara

Parsvadeva refers to Digambara or Digambara Suri thrice in the chapter on dnce. The third reference is reverentially in plural. Evidently Digambara Suri is a Jain and most probably a teacher of Parsvadeva. The three references are these—

1. On the three kinds of सन्दंश, a नृत्तहस्त—
   सन्दंशः त्रिप्रकारः स्यात् पार्श्वजो मुखजोऽग्रजः ।
   इत्यनेकप्रयोगेषु दिगम्बरमतोदितः ॥ p. 60.
2. केशवबन्धकरौ प्रोक्तौ तौ दिगम्बरसूरिणा ।
   उत्तानावंचितौ किंचित पार्श्वगौ त्रिपताकरौ ॥
   p. 63. Sl. 89.
3. हंसपक्षकरौ दण्डपक्षावुक्तौ दिगम्बरैः ।
   p. 63 Sl. 93.

Thus not only in philosophy and poetics, but in such subjects as drama, dance, music and pornography, also the Buddhist and Jain contributions to Sanskrit literature are immense.

Sankara

Parsvadeva quotes Sankara in the वाद्याध्याय *i.e.* the fifth, p. 42:

सकलं निष्कलं चेति वाद्यमेतत् द्विधा भवेत् ।
कथितं शंकरेणेदं एकतन्त्रीसमाश्रयम् ॥

It may be that this Sankara is a historical writer on music, or only God Siva.

The Puranas and Music

As remarked above, references to Vyasa may refer to chapters on music in some of the *Puranas*. *The Puranas* that contain chapters on music are—the *Visnudharmottara*, the *Vayu* and the *Markandeya*.

The Markandeya

Of these the *Markandeya* does not regularly treat of music. In Chapter 21, it gives the story of Asvatara, the king of the serpents. He did penance and requested Sarasvati to give him his brother Kambala and to impart to him and his brother the music lore. Sarasvati did so. Asvatara and Kambala propitiated Siva with this music. Here, incidentally, in mentioning Sarasvati's boon, the to picsin music learnt by the two Naga brothers are summarily given:

सप्तस्वराः ग्रामरागाः सप्त पन्नगसत्तम ।
गीतकानि च सप्तैव तावत्यश्चापि मूर्छनाः ॥
तानाश्चैकोनपंचाशत् तथा ग्रामत्रयं च यत् ।
एतत्सर्वं नवान् वेत्ता कम्बलश्चैव ते ऽनघ ॥

* * *

चतुर्विधं परं तालं त्रिप्रकारं लयत्रयम ।
गीतत्रयं तथा कालं मया दत्तं चतुर्विधम ॥

* * *

अस्यान्तर्गतमायत्तं स्वरव्यन्जनयोश्च यत् ।
तदशेषं मया दत्तं भवतः कम्बलस्य च ॥

Sls. 52—56.

The Vayupurana

In the second *Khanda* of the *Vayupurana*, Chapter 24, latter half, and Chapter 25 deal with music. The former speaks of seven *Svaras*, three *Gramas* and the *Ragas* belonging to each *Grama*—twenty in मध्यमग्राम, fourteen in षड्जग्राम, and fifteen in गान्धारग्राम, the etymology, *devata* and description of each *Raga*, and मूर्छना. The 25th Chapter is devoted to thirty *Gita Alankaras*.

The Visnudharmottara

The third *Khanda* of the *Visnudharmottara* contains a big art supplement treating of grammar, lexicography, prosody, poetics, dramaturgy, dance, *Sangita* and painting. Chapters 18 and 19 here deal with music. In the beginning the matter corresponds to that in the *Vayupurana*, though in the *Visnudharmottara* it is all in *Sutra* like prose. The following are dealt with—

Svaras, *Gramas* and the *Ragas* of each of the three *Gramas*, three *Vrttis*, वादि, संवादि, and अनुवादि, nine *Rasas* and the *Svaras* for each *Rasa*, the three *Layas* and the *Laya* for each *Rasa*, ten *Jatis*, four *Alankaras* प्रसन्नादि, प्रसन्नान्त, प्रसन्नाद्यन्त, and प्रसन्नमध्य, and the several kinds of songs, *viz*, अपरान्तक, उल्लोप्य, मन्द्रक, मकरी, उवेणक, सरोबिन्दु, ऋग्गाथा, पाणिका, दक्षविहता and ब्रह्मगीतिका.

Here this chapter called गीतलक्षण ends. The next chapter dealing with music is devoted to आतोद्य, instruments.

FOLK DANCE FESTIVAL 1957

WINNERS OF THE AKADAMI TROPHIES

Pulayar Kali dance of Kerala. Winners of the Akadami Cup.

Ras dance of Saurashtra, Bombay, Co-winners of the Akadami Trophy for folk dancing 1957

Bargumba dance of Assam. Winners of the Akadami Cup.

Bargumba dance of Assam

Chauphala dance of Garhwal. Winners of the Akadami Cup.

Lujhri dance of Behar. Winners of the Akadami Cup.

Dance of the korku people of Vidarbha, Bombay, Co-winners of the akadami Trophy for folk dancing 1957

Folklore
of
RUMANIA

BY MIHAI POP

Deputy Director
Folklore Institute of Bucharest

RUMANIA is proud of its rich and indigenous folk art. Its richness is evident from the large variety of tissues, earthenware, wood carving, leather articles, as also music, literature, dancing, theatrical plays, etc. In fact most of these forms of art have preserved valuable traditions, in spite of the diversity of regional forms.

Besides Rumanians other nationalities also live in the Rumanian People's Republic. They too have preserved their rich and interesting forms of folk art. The interaction of the arts of the Rumanian people and those of the national minorities has contributed largely to the enrichment of the folk art of Rumania as a whole.

It is only natural that in a country where such varied folk art exists and holds so important a place in its cultural life, due attention should be paid to research work in the field of folk art.

The research work in the field of folk art began in Rumania nearly a century and a half ago, though the progress made in the work was uneven in the different branches of that art. In recent years research work has greatly developed through the creation of numerous institutions for the collection of folk art and its scientific study.

At present two well defined domains are being investigated in Rumania: fine arts (tissues, earthenware, wood carving, etc.) and folklore (music, dances, and folk literature). The study of the fine arts is done by the Art Institute of the R.P.R. Academy, where a special section is devoted to folk art.

The Art Institute of the R.P.R. Academy possesses a Research Centre in Bucharest; more over contributors of that centre are working as part of the Academy Institutes of Cluj and Yassy. The research plan of the Bucharest Institute includes works on folk costumes, earthenware, architecture and decorative work, etc., as well as a number of critical works on the old studies.

The country's folk art collections are concentrated in the Folk Art Museum and the State Museum of Bucharest, the Ethnographic Museum of Cluj and the Bruckenthal Museum of Sibiu. Folk art objects of importance are also to be found in the Dr. Minovici and Slatineanu collections in Bucharest as also in the regional and district museums throughout the country. Recently a section of material culture has been attached to the Archaeological Museum of Bucharest. The connection of that section with the study of folk art is obvious.

The collection, study and interpretation of folklore—including music, literature, dances and the words accompanying these dances—are the concern of the Folklore Institute of Bucharest, a section of which is functioning in Cluj to see to the collection and study of the Hungarian folklore within the Rumanian People's Republic.

Unlike the Art Institute of the R.P.R. Academy, the Folklore Institute does more than merely collect and preserve the folklore; it also studies and interprets it.

The Folklore Institute possesses over 60,000 specimens of folklore collected and recorded with scientific accuracy on cylinders gramophone records, magnetic tape and films. At present it is preparing a great work on the Rumanian folklore, an anthology with a view

to popularising it. Employing a large and well-trained staff who use scientific methods and improved technical means, the institute has become an important factor in the cultural life of Rumania. It is also a centre of world folklore, as it keeps up close connections with similar institutes as well as specialists of other countries. This is achieved by inviting specialists to visit the Rumanian People's Republic and through regular exchanges of information and publications.

The Folklore Institute of the Academy more over includes a section dealing with the study of the literary folklore. Research work within this section bears more particularly on the folk literature published in various collections, the theories on Rumainan folklore, both old and new.

While books are published on the collected material and the different studies, the results of the research work in the field of folk art are printed in the reviews: "*Studii si cercetari de istoria artelor*" (Study and Research in the History of Arts), "*Studii si cercetari de istorie literara si folclor*" (Study and Research in the History of Literature and in Folklore), "*Viata Romineasca*" (Rumanian Life), "*Muzica*" (Music), "*Gazeta Literara*" (Literary Gazette), "*Contemporanul*" (The Contemporary), etc. The Folklore Institute will shortly publish a quarterly review of its own.

While discussing the importance of folk art in Rumania's cultural life as a whole, we should mention also the attention given to it by the amateur art movement and of folk ensembles. Thousands of folk choirs and folk dance teams, of folk orchestras and artistic and theatrical circles today give new forms to Rumanian folk art.

To provide artistic guidance to them, a Central House of Folk Creation is functioning within the Ministry of Culture, with a whole chain of folk creation clubs in the various regions and districts. Recently in each of these clubs, non-professional research workers have started collecting and studying folk art, especially folklore.

The amateur art movement includes teams working in enterprises, as well as teams of the village cultural clubs, and of the district cultural clubs, etc. More than a million and a half amateurs are working in this cultural movement, periodically taking part in competitions organised throughout the country. Competitions are organised in alternative years for the cultural groups within enterprises, and those of the village cultural clubs. The competitions assume the form of a great festival of folk art, culminating in the final national festival in Bucharest. They are organised under the direct guidance and supervision of the Ministry of Culture. Large numbers of professional artists, writers, composers, actors, instrumentalists, conductors, folklore collectors, etc., take part in their preparations and help in selecting the best performances.

The most important cultural institutions (theatres, opera houses, symphonic orchestras, large ensembles, the Folklore Institute, etc.) also contribute towards the guidance, and preparation of the competitions, as well as towards selecting the best performances.

As a result of these competitions, a number of gifted amateurs have become professionals or have been sent to schools of dramatic art or music. It is from among those who have distinguished themselves at these competitions that the new cadres for the great ensembles, for the folk orchestras and the radio stations are recruited.

Professional folk song and dance ensembles play an important part in the popularisation of folklore. There are six such great ensembles in Rumania. Among the folk orchestras, the "*Barbu Lautaru*" orchestra holds an outstanding place. This orchestra, created and guided by the Folklore Institute, today works within the framework of the "*George Enescu*" State Phylharmonic of Bucharest.

Both the collection and study of folk art and the popularisation of it through the amateur art movement and through professional art, are given support by the State.

WAJIDALI SHAH AND THE MUSIC OF HIS TIME

by

NIRMALA JOSHI

THE musical traditions of Lucknow have passed into oblivion. Though Lucknow is studded with memorials and monuments in brick and plastic, nothing remains to remind one of its great tradition of music. The time of the king and court has become a memory of the distant past.

The legendary accounts of Oudh centre round Ayodhya the city from which the province took its name. This was the capital of Kosala, the kingdom of Dashratha, father of Ram and Lakshman. Lucknow city, it is said, was founded by Lakshman. However, in the 15th century Lucknow was included in the kingdom of Jaunpur and the town first assumed importance about the year 1478.

Under Akbar, a Sarkar of Lucknow was formed in the Subah of Oudh. When the Mughal Empire fell to pieces, small states emerged which in course of time became independent. Among these Oudh took the first place. The dynasty of Nawab Vazirs was founded by a Persian—Mohammad Amin—who was appointed Subedar of Oudh by Emperor Mohammad Shah in 1720. After his death in 1739, he left the treasury to his nephew and son-in-law Safdarjung. The new Nawab played an important part in the wars and intrigues of those times and as such on the accession of Emperor Ahmed Shah in 1749 he was made a Vazir. Then onwards he and his successors were known as Nawab Vazirs. Safdarjung died in 1756 and was succeeded by his son and later in 1775 by his grandson Asaf-ud-Daula. It was in the time of Asaf-ud-Daula that the capital was shifted from Fyzabad to Lucknow.

Oudh became an independent kingdom in 1814. The last of the kings was Wajid Ali Shah who ruled till 1856.

The grandeur of Lucknow dates from the time of Asaf-ud-Daula who was a patron of art. From available accounts we know that during the reign of Nawab Suja-ud-Daula and Asaf-ud-Daula quite a number of musicians of wide-repute had come from Fyzabad to Lucknow.

Among them were Mian Jani, Ghulam Rasool, Shakkar and Makhan, all Quawwals, Mian Shory, the father of Tappa singing, and Chhajju Khan Kalawant and Jeewan Khan Kalawant, Nawab Salar Jung Nishapura, Nawab Qasim Ali Khan and others. But later during the reign of Saadat Ali Khan some of them left Lucknow for ever as the Nawab was found wanting in his appreciation of art and artists. But it was during the reign of Wajid Ali Shah that art in general and music and dancing in particular flourished in an unprecedented manner. He may have been a bad ruler, given to drink and a life of ease and luxury. But in matters of culture he was the greatest patron of art. Himself a musician and dancer of repute, a vast gathering of artists adorned his court. About him a contemporary writer gratefully records: "I had occasion to listen to thousands of artists. Due to the great patronage given to the art and artists by the Sultan of Lucknow, a large number of artists, especially musicians, gather there. The patronage and honour accorded to artists are so great that many Dharis are raised to the position of nobles".

Wajid Ali Shah's era will always be remembered as the golden era of music and dancing. A galaxy of outstanding artists flourished during his time. Along with Wajid Ali Shah rulers of many states vied with each other in their patronage to artists.

For example, Raja Shibnath Singh of Rewa, Maharaj Udit Narain Singh of Banaras, Raja Rattan Singh of Charkhari, Nawab Ahmed Ali Khan of Rampur, the rulers of Gwalior, Datia, Alwar, and Banda were not only patrons of art, but in most cases eminent musicians and dancers themselves. Naturally in the court of these rulers flourished some of the most respected and famous musicians of the age.

Among the vocalists were Hyder Khan, son of Jewan Khan and nephew of Pyar Khan. He was a great master of *Hori* and *Dhrupad*. Rahim Khan and Amir Khan, descendants of Tansen, were gifted musicians. Imam Baksh Kalawant was a repository of music. Yusuf Khan and Wazir Khan sang *Sudha Bani* while their uncle Mohammad Khan sang *Khandari Bani*. He occupied a unique position. Apart from *Hori* and *Dhrupad*, he sang *Khyal* and *Ghazals*. His *gamak* was superb. Amongst the women artists Bi Rahiman of Charkhari, Bi Lutfan, Sundar Bai, Dhanna Bai, Jai Singh Bai and Khurshid Bai were renowned. Amongst the instrumentalists were Pyar Khan, Jaffar Khan, Basit Khan and Bahadur Sain Khan Rababias, Umrao Khan Beenkar and his brother Mohammad Ali. Rahim Sain, son of Masit Khan, was an outstanding sitaria who was the exponent of *Masit Khani Gat*. Babu Ishwari Prasad and Bajpeyi were also eminent sitarias.

The dancers who were well-known were Lalluji and Prakashji Kathak of Lucknow who had distinguished themselves in *Gat Bhav* and *Artha Bhav*. Beni Parshad and Prasaddu Kathak, Gulbadan and Sukhbadan all of Benaras were also outstanding.

There were also eminent Sarangias, Shahnai players, Pakhawaj and Tabla players. It was at this time that Bhawani Singh and Kudao Singh Pakhawajias were at the court.

Such was the cultural background of the period, which gave birth to a new style in vocal music known as the *Thumari* and *Raza Khani Gat* in *Sitar*.

Wajid Ali Shah was very fond of sports and amusements of all kinds including dance, drama and music. Even during the life time of his father, Amjed Ali Shah, the young crown prince would dance and sing. He wrote much poetry, chiefly love songs in Persian, Urdu and Hindi and filled up his leisure hours with music and dance. He was very fond of dramas and had plays enacted at the silver baradari of Kaisarbagh palace, which was divided into three compartments for the purpose and one of these was Inder Sabha.

Under the patronage of Wajid Ali Shah the Lucknow *Gharana* of Kathak dance, the *Thumari* style of music and the *Razakhani Gat* in Sitar came into existence and were nourished with great care. The reasons for the development of these new styles are interesting. The *Dhrupad* had lost ground and *Khayal*, the then prevalent style in music was full of technicalities and devoid of all aesthetics. Besides, the *Khayal* could not be used as dance or drama music, wherein words played an important part. Therefore a new style in music to suit the needs of dance and drama had to be created. Thus the Lucknow *Thumari* came into being. It had clear emphasis on words and had an appeal to the heart as it was set in simple Ragas and Raginis. The dancers and actors could easily and effectively render it in gestures and expressions. The *Thumari* was thus welcomed at court and received royal patronage and slowly became the most favourite style of singing at the court.

It must, however, be remembered that outside the court, the *Thumari* met with great opposition, from eminent *Dhrupadias* and *Khyalias*. This hostility of the classicists towards the *Thumari* continued for a long time. Yet it is interesting that when invited at the court these very Ustads sought to please the king by singing beautiful *Thumaris* and *Ghazals*. In this way the *Thumari* was enriched and gradually many types of *Thumaris* came into existence.

The king himself was a composer—musician of no mean order. He composed under the pseudonym of 'Akhtar pia' and 'Ali.' Though one or two of his compositions are sung by present day musicians, most of them have been forgotten. The compositions of Wajid Ali Shah are aesthetically very satisfying and some of them are full of pathos.

The *Raza Khani Gat* in Sitar which was a contribution of this period followed no tradition. The *gats* were composed in *Teentaal* in various *Raginis*. This style had no 'Thok' or 'Jhala' but has exquisite fingering. Like *Thumari* this style too was looked down upon by puritans. Nevertheless it became popular as

it reflected the mood of the time. To quote a contemporary writer:

"Undoubtedly Ghulam Raza had a sweet touch and his fingering was ideally suited for his style. People are mad after this style now ......Ghulam Raza developed this style only for the entertainment of the nobles of Lucknow."

Wajid Ali Shah ranked high among composers. A few of his well-known compositions are given below:

1

चमक चमक चमके विजरिया
कैसे के आऊँ पिया तोरी सेजरिया
वादर गरजे जियरा लरजे
'अख्तर पिया' सङ्ग भेजो ख़वरिया

2

मोहन रसिया आये वगिया में
चूम रहे रस कली कली रे
कोई कली हरिनाम पुकारे
कोई कली सुन 'अली' अलीरे

3

जा तू, परी वाजिद अली शाह को लादे
होऊँगी तेरी चेरि रे
'अख्तर पिया' बिन कछु नहीं भावे
ले जा सन्देशा हमारा रे

4

जब छोड़ चले लखनऊ नगरी
तब हाले 'अली' पर क्या गुजरी
महल महल में बेग़म रोवे
जब हम गुजरे दुनिया गुजरी

5

जाने आलम रहस मुबारक
जग जुग जियो सदा विराजो
अख्तर पिया सङ्ग रहस मुवारक

6

जुगल किशोर बाँसुरी बजावत
छोड़ कुंजन और गलियाँ
अख्तर राधा के संग चलो
मथुरा वृज वनिता रंग रलियाँ

7

तड़प तड़प सगरी रैन गुजरी
कौन देश गए साँवरिया
अरज करे सपने में 'अख्तर'
बसूं तुम्हारे पायँरिया

8

बाबुल मोरा नैहर छूटो जाय
चार कहार मिल, डोलिया उठावें
अपना बिगाना छूटो जाय

CULTURAL DIARY

Jullundur December

THE Hariballabh Rag Mela Music Conference was held in the Punjab in memory of Shri Hariballabh, the *yogi* musician of the Doaba. The Conference has now assumed an all-India importance. This year's conference was attended by some eminent musicians from all over North India.

Hyderabad

THE Natya Kala Sangham, the cultural branch of the Hyderabad Hindi *Prachar Sangh* organised a three-day *Nataka Mahotsavam* (Drama Festival) at the Exhibition Theatre. The programme of the Festival, inaugurated by the Governor, Shri C. M. Trivedi consisted of dramas in Sanskrit, English, Telugu, Hindi, Marathi, Kannada and folk songs and dances of Andhra, Gujerat, Punjab and Maharashtra.

Madras

THE Thirtieth Annual Conference of the Music Academy, Madras, was held in Madras which was the principal attraction of music lovers of the city. Inaugurating the Conference Shri Morarji Desai, Union Minister for Commerce and Industry said, "*people should cease to think in terms of North or South and make classical music universal in appeal...*"

Nadaswara Vidwan Thiruvizhimizhalai Subramania Pillai who presided over the Conference referred to the high musical standards maintained in the past, and appealed to present day *vidwans* to restore the art to its old level.

The Academy conferred the title of *Sangita Kalanidhi* on the President of the Conference, Shri Tiruvizhimizhalai Subramania Pillai and Awards of merit on five veteran artistes—Vidwans Anayampatti Subbier, Balkrishnaier, Budalur Krishnamurthi Shastri and Vidushi Mylapore Gowriammal. The 7-day programme consisted of music and dance recitals by eminent exponents.

Assam

THE Fourth Annual Session of the All Assam Music Conference was held in Jorhat with Shri S. N. Ratanjankar presiding. Sayyad Fazl Ali, the Governor of Assam spoke highly of the ancient traditions of music and dance in Assam. "This state", he said, in the course of his inaugural address, "had its own requisite musical genius accompanying as wide a variety of forms as its topography and its many people." He also paid high tributes to Shri Shankar Dev who had made great contributions to Assamese culture, and with whose influence the Vaishnavite monasteries, *i.e.*, *Satras* of Assam, had fostered and kept alive certain important types of religious music and dance.

The session was attended by a large number of artists of Assam and from outside besides a record number of delegates and visitors.

Bombay

THE 39th Session of the Marathi Drama Conference was held at Bhagwat Chitra Nagar, Sholapur. The Conference which was inaugurated by Shri Keshav Rao Date, the well-known drama artist, was attended by writers and artists from all over Maharashtra. Speaking on the occasion Shri Paraswanath Altekar traced the history of the Marathi stage and dwelt on the causes of the degradation of the Marathi stage. "Since acting is the heart of

the stage" he said, "drama artists should take to art seriously and consider it as a part of their education . . . . ."

Calcutta

THE Twelfth Session of the All India Music Conference was held in Calcutta in December. This organisation which is one of the most popular institutions, has striven hard to maintain its good standard of music. Attempts were made by the organisation this year to make their choice of artists as representative as possible.

Inaugurating the Conference, Justice Rama Prasad Mukerji spoke highly of the impetus given to classical music by organisations like these and compared the conditions prevailing two decades ago with those of today. In the course of her presidential address Smt. Padmaja Naidu, the Governor of West Bengal, welcomed the holding of conferences like this because it helped to preserve one of the greatest heritages of our country.

In its nine sittings varied features were presented both in music and dance by artists young and old. Some of them were Yeshwant Rao Purohit, S. K. Harsha, Pt. Tansen Pandey, Nissar Hussein Khan, Gangu Bai Hangal, Kesar Bai Kerkar, Bhimsen Joshi, Salamat Ali, Radhika Mohan Maitra, Buddhdev Das Gupta, Shyam Ganguly, Raja Ray, Vilayat Khan and Imrat Khan, Lalmani Misra, Cochin Sisters (Bharat Natyam), Jhaveri Sisters (Manipuri) and Krishna Majumdar (Kathak).

Madras February

SHRI P. Sambanda Mudaliar, rightly called "the father of the Tamil Stage", was honoured at a civic reception in Madras. The grand old man of the stage is the author of eighty plays in Tamil among which are translations of Shakespeare also. He has contributed a great deal to amateur stage activity.

Delhi

THE Delhi Natya Sangh organised its Annual Drama Festival in which as many as thirteen amateur groups participated. The programme which spread over a period of eight weeks included brilliant plays in Hindustani, Bengali, Punjabi and English.

Calcutta.

A Special Committee of South Indians in Calcutta held a ten-day festival to celebrate the tenth anniversary of Shri Thyagaraja. Prominent artists of South were invited to participate in the festival. Smt. Bala Saraswathi and Smt. Kamala Lakshmanan presented Bharat Natyam while Alathur Brothers, Palghat Mani Iyer, D. K. Pattamal, Madurai Mani, Semmangudi Srinivasa Iyer and Smt. M. S. Subbalakshmi gave the musical items.

Delhi

THE *Gandharva Maha Vidyalaya*, the seventeen year old institution of Delhi organised a two-day programme of dance and music at the Sapru House on the 16th and 17th February. The principal attraction of the programme was a ballet called *Bhairavi* depicting the sentiments of bewailing Parvati when she is separated from Shiva.

Madras

THE *Kalakshetra, Adyar*, celebrated *Tiger Varadachariar Day* on 14th February on which occasion diplomas were awarded by Shri Mysore Vasudevachariar to students who had passed out of the institution.

Welcoming the gathering Smt. Rukmini Devi said that they were fortunate to have had *Tiger Varadachariar* in the *Kalakshetra* for nearly eight years and the students and staff of *Kalakshetra* could never forget the inspiration he gave them not only by his music but by his very presence.

Delhi

THE traditional manner of celebrating *Basant* by artists and musicians in particular was recreated in Delhi by the Sangeet Natak Akadami at a *Basant Mubarak* gathering on the lawns of the Constitution Club on 23rd February when all the artists of the capital were invited.

The entrance was choicely decorated with the Akadami's symbol, a lotus motif, deftly designed by Kumaril Swami with marigolds, motias and rose-petals.

It is said that in ancient times the musicians rejoiced the season by offering sarson flowers to their friends and singing melodies and songs

associated with the season. This custom was revived at the party where flowers and attar were offered to the guests who were later regaled to a feast of music on the Shahnai by Umrao Singh and Party.

Inspired by the melody, the Dagar brothers sang in the most informal manner, a Dhrupad in *Hindol Raag* "Basant mubarak hove aaj shubh din, Shubh ghari nar nari gavo mangal char".

The lyricism of the song floated over the lawns bearing its full impact on the gathering. This was followed by a song in *Bahar* by the students of the *Gandharva Maha Vidyalaya*.

The programme drew to a close with the vote of thanks. by the Chairman of the Akadami.

The main idea in organising this programme, which was the Chairman's at home was to enable the various artists in the capital to meet in an informal atmosphere and help each one know the other better.

MISS Eleanor Steber, brilliant Metropolitan Opera Soprano, came to this country under the cultural exchange programme of the American National Theatre and Academy. She is one of the best known names in the world of opera, not only in the United States but throughout Europe as well.

December-January

A 40 member team of Czechoslovak folk art ensemble "*Sluk*" arrived in Delhi on a tour of the country at the invitation of the Government of India.

The "*Sluk*" which stands for Slovak People's Art Collective came into existence in 1949 when artists from the various parts of Czech republic were brought together to recreate and preserve the nation's folk arts.

Thus "*Sluk*" is an urbanised edition as it were of traditional folk dances and songs ; the choreography and music being composed by highly trained specialists who have adopted folk dances and tunes fully in sympathy with the Slovak people.

The troupe has a rich and varied repertoire of 50 charming items and people have been amazed at the rapid succession in which the items have been presented.

"It is an unusual pleasure" says a ballet critic "to watch and listen to the "*Sluk*" ensemble..... and it would be invidious to select anyone for mention from among the eight pretty ladies and eight well-built gentlemen, for they all dance with almost equal perfection and certainly with an infectious gusto !"

Delhi January

A 7 day programme of Karnatic music was organised by the *Karnatak Sangeet Sabha*, Delhi in commemoration of Thyagaraja's *Samadhi* day (January 20). The festival ended on 27th.

Calcutta January

THE fifth Children's Little Theatre Festiva at Chowringhee, Calcutta was inaugurated by Smt. Kamaladevi Chattopadhyaya on 19th January 1957. The week-long festival had very colourful items presented by children.

Bombay January

SHANMUKHANANDA Fine Arts and *Sangeetha Sabha* organised its Annual Drama & Music Festival at Bombay.

Inaugurating the Festival, Mr. B. Gopal Reddy, Home Minister of Andhra Pradesh said :

"An awakened nation must find its satisfaction in multifarious directions, and the interest that people are taking today in literature, music, dramaturgy, dancing etc. augurs well for our future".

Referring to the Festival of Karnatic Music in a city where the prevalent spirit is Hindustani, Mr. Reddy said, it afforded an opportunity for northerners to come and listen to these concerts which would foster a closer relationship between the culture of North and South.

Calcutta January

MILAN Chakra, the well-known organisation of Calcutta celebrated its 12th Anniversary with a three-day festival of music and

dance from the 11th to 13th January 1957. Natuvari Nritya Samrat Shambhoo Maharaj, Ameer Khan, Bade Gulam Ali, Hirabai Barodekar, Vilayat Khan and Ali Akbar were some of the distinguished artists who participated, besides a number of eminent local artists.

Bombay April

THE fifth *Swami Haridas Sangeet Sammelan* was held under the auspices of the *Sur Singar Samsad* at Mumbadevi Park, Bombay from 2nd April to 21st April.

Calcutta March

A galaxy of South Indian exponents of classical and instrumental music participated in the 10 day festival *Thyagaraja Utsavam*, organised by the *Rasika Ranjana Sabha* in South Calcutta from 30th March to 7th April.

The artists who participated in the festival were Maharajpuram Vishwanath Iyer, Madurai Mani Iyer, Ramnad Krishnan, M.L. Vasant Kumari, Tirukoilur sisters (Vocal); S. Balachander (Veena) Karukurichi Arunachalam (Nadaswaram).

The festival concluded with a dance recital by Kerala sisters.

Delhi March

DR. B. V. Keskar, Union Minister for Information and Broadcasting, presented *Lok Sangeet Dhwajas* to parties of folk musicians from different regions of the country in appreciation of their performances at the *Holi* and *Vinod Utsav* celebrations in March. The function was held at the Broadcasting House, Delhi.

Bombay March

A drama festival was organised in March under the auspices of the Bombay *Keraleeya Samaj* with veteran artists of the Malayalam stage like Vaikom Mani, Sebastian Joseph, Manavalan Joseph, Mavelikkara Ponnama, Ammini Amma, participating.

The two plays that drew popular applause were "Taj Mahal" by Shri Jagati Achary, and "Elanyedethu Rani".

Bombay March

THE Government of Bombay has awarded prizes to best dramas written in Marathi and Gujerati during the year 1955-56.

Delhi March

THE *Triveni Kala Sangham* presented its annual show of music and dance by the staff and students at the Fine Arts Theatre, New Delhi. The show which consisted of numbers in the three major styles of classical dancing, namely *Bharat Natyam*, *Kathak* and *Manipuri*, was in aid of the Indian Ex-Services Association and the Triveni Building Fund.

Laya Tarangini an orchestral composition made entirely of traditional Indian drums was the unique feature of the programme.

Bombay March

THE Annual Drama Festival of the Bombay, Andhra Mahasabha was celebrated in March. Shri Prithviraj Kapoor who inaugurated the festival paid a tribute to the robust vitality of the Andhra stage incidentally recounting his own acquaintance with the finest of Andhra dramatic group in Vijayawada, Kakinada and other places. The first prize in Marathi goes to "Bhomikanya Seeta" by B. V. Warerkar, while the first prize in Gujerati goes to Shivkumar Joshi for his play "Sumangala".

Delhi March

THE *Silpi Chakra* of Delhi had a unique feature in its Art festival—a programme of folk music from many countries. A UNESCO collection of gramophone records were played before a select gathering. The countries represented were, *inter alia*, Ireland, Greece, Yugoslavia, Rumania, Turkey and France. Though the languages were foreign the appeal was universal and a strange affinity could be traced in the folk music of India and other countries.

Varanasi March

THE U. P. Government have appointed a *Lok Sahitya Samity* to popularise folk Music and folk tunes through the media of gramophone records. The *Samity* is composed of members from each dialect group such as Bhojpuri, Avadhi, Braj, Bundelkhandi, Garhwali and Kumaoni.

Delhi March

THE *Bharatia Kala Kendra* presented its sixth Annual Dance and Music Festival from the 9th to 13th March 1957. As a welcome departure from the previous years, the *Kala-Kendra* had introduced novel feature programmes, apart from the music concerts of eminent artists like Smt. Kesar Bai, Smt. Rasoolan Bai, Bade Gulam Ali, Bismillah Khan, Dagar Brothers, Ali Akbar Khan, Bhimsen Joshi, Manik Verma.

Mention must be made of the *Vasantotsav*, Spring Festival which started this year's festival with a series of colourful dances and songs portraying the mood of *Holi*. Items presented included Rasdhari Dance of Brindaban, Garba, dance of Gujrat, Ghoomar Dance of Rajasthan. Mela Jatra of Himachal, Folk Songs of U. P. and Rajasthan and Phagleela. *Phagleela* song and dance ensemble by the *Kalakendra* group of artists was one of the highly appreciated items just as *Manini*—a dance-drama in *Odissi* style, presented on the following day.

The third day was dedicated to Nawab Wajid Ali Shah, the patron af *Kathak* and *Thumri*, hence the programme consisted of a series of choice *Kathak* items depicting a few stages in the evolution of *Kathak*. Shri Shambhu Maharaj conducted the programme in which Shri Briju Maharaj and Shambhu Maharaj's disciples at the *Kalakendra* contributed items.

Rajkot April

THE Saurashtra Sangeet Natak Academy organised a four-day music and drama festival at Rajkot in memory of the late Aditya Ram Vyas, famous musician of Kathiawar who flourished in the last century. The festival is the second of its kind to be held by the Academy.

Inaugurating the conference on 20th April, Shri N. N. Dhebar, the Congress President paid glorious tributes to masters of music for having preserved the rich musical heritage of the country in the face of the adverse foreign influences.

He paid tributes to the Academy also for fostering art in that region.

Ustad Amir Khan, Ali Akbar Khan, Begum Akhtar and Shiv Kumar Shukla participated in the music festival, while the artists of the Academy presented Gujerati dramas and variety entertainments.

Calcutta April

A festival of plays organised under the joint auspices of the Theatre Centre, Calcutta, and Humayun Theatres was inaugurated by Shri Ahindra Chowdhury, the noted Bengali actor and Dean of the Faculty of Drama of the State Academy of Dance, Drama and Music.

The festival has been held for three years in succession, giving an undoubted impetus to the theatre movement in Calcutta. Prof. N. K. Siddhanta, Vice-Chancellor of the University of Calcutta, distributed the prizes to the winning groups in the one-act play competitions held by Theatre Centre, Calcutta, in September last.

In the course of his inaugural address Shri Chowdhury remarked that the one-act plays now being produced by various Indian groups could successfully compete with the best in the Western world both in the contents and technique . . . "

Twelve groups participated in the festival staging plays in 7 languages . . .

Bombay April

THE Bombay Kannada Sangh, Matunga organised the Golden Jubilee celebrations of the Bombay *Kannada Rangabhoomi* with a 3-day programme, inaugurated by Mr. Justice K. G. Datar. A portrait was unveiled of the late A. V. Varadachar, one of the poineers of modern Kannada drama—who had contributed largely to the renaissance of the Kannada theatre.

Bombay April

AN eight-day Seminar on Indian music and dance, organised by the *Sur Singar Samsad* was inaugurated in Bombay by Smt. Nirmala Raje Bhosle, Bombay's Deputy Minister for Education.

Eminent scholars and musicologists participated in the Seminar.

Delhi April

THE Music Section of the International Cultural Forum was inaugurated by Mr. Justice T. L. Venkatarama Aiyar at the Films' Division Auditorium, New Delhi, on April 18.

Welcoming Mr. Justice Aiyar as a connoisseur of both Hindustani and Karnatic styles of music, the Forum's president, Mr. C. K. Kochokoshy described the organisation as one which sought to establish cultural amity between different nationalities and schools of opinion through the media of fine arts and other cultural pursuits . . .

The inaugural address was followed by a programme of music recitals by young artists.

Pathankot April

AN All-India Sangit Conference organised by *Pathankot Sangit Sabha* with a 3-day programme from 15th to 17th April, by outstanding musicians was largely attended. Those who highlighted the programme were Begum Akhtar of Lucknow, Khan Sahib Habibuddin of Meerut and S. N. Khalilkar of Poona.

Delhi April

"EVERY unit of India has a different culture, literature and art, and yet these variations underline the inherent unity in diversity of which we should feel proud", said Shri V. K. Krishna Menon inaugurating the Third Kerala Art Festival, organised by the Delhi Malayalee Association in New Delhi on 11th April.

Referring to *Kathakali*, he said, "about three decades ago, this precious art of Kerala was looked down upon as a devil dance, but today it has come to be hailed as one of the finest and greatest forms of dance in the world" . . . .

The festival had a rich fare of dances and songs—main being dances and ballets by Shri Gopinath and party. Malabar Raman Nair gave a delightful performance of *Ottam Thullal.*

FILM SEMINAR

Recommendations

The Sangeet Natak Akadami impresses on the Central and State Governments the necessity to devise ways and means to help the growth of the film industry.

1. The State Governments, who collect entertainment tax for film shows, should plough back at least a portion of the tax for the benefit of the film industry in one way or another, *e.g.* by subsidizing production of films having educational and aesthetic value.

2. The Government should establish Film Finance Corporation:

(a) to give loans to producers at reasonable interest;

(b) to advance money to owners of studios for building up specialized departments and;

(c) to start research centres and technical institutions dealing with different branches of film-making.

3. The Government should promote the manufacture of raw-film and other standard film equipment. In this connection, a research centre may be established for the development of indigenous manufacture of film equipment, including equipment for projection.

4. The Government should examine thoroughly the matter of import of foreign films and conditions should be imposed to regulate their import. A limit may be fixed to the number of foreign pictures imported from different countries. There should also be a certain amount of reciprocity between the import into this country of foreign pictures of one country and the import of Indian pictures into that country.

5. An institution should be established to provide for instruction in acting, film-direction, audiography, film-cinematography, art-direction, editing, film-processing and other branches of motion picture production. The Sangeet Natak Akadami should itself start, or help in the formation of such institutions. Film-craft should also be included among the subjects taught in the universities.

6. There should be a general film-library well-equipped with books and periodicals on different subjects pertaining to the film at each important film-producing centre. In particular, there should be a costume library, where design books and periodicals and every material regarding costumes, etc., should be available.

7. The Akadami should undertake the compilation of an exhaustive inventory of Indian musical instruments used in classical and folk music. A catalogue of classical and folk songs may be prepared and a national library of Indian music may be started.

8. The Akadami may appoint at each important centre of film production like Bombay, Calcutta and Madras an officer assisted by a local body to advise film-producers on matters concerning music and dance. The officer shall maintain a list of qualified musicians, dance-masters and dance-directors.

9. A high-powered committee may be appointed to go into the problems of film-projection and to lay down minimum standards to be followed by all theatre-owners and exhibitors.

10. A well-equipped film-laboratory should be set up at each important film centre with all facilities for research.

11. There should be annual contests or competitions with substantial prizes for the best stories suitable for films.

Decisions of the General Council

The General Council of the Akadami met at Delhi on 17th March, 1957.

Among the important items discussed were the recommendation of the Film and Drama Seminar.

Film Seminar Recommendations

The General Council approved the recommendations of the Film Seminar and set up an implementation committee consisting of Dr. P. V. Rajamannar, Smt. Devika Rani Roerich and Shri Prithviraj Kapur.

Drama Seminar Recommendations

The General Council approved and accepted the report of the Drama Seminar together with its recommendations. The Council placed on record its deep appreciation of the work of the Director of the Seminar Shri Sachin Sen Gupta. For the impleuentation of the recommendations of the Seminar the General Council set up a committee consisting of—

Smt. Kamaladevi Chattopadhyaya (Chairman);

Shri Sachin Sen Gupta;

Shri Prithviraj Kapur;

Shri B.V. (Mama) Warerkar;

Shri Sthanam Narsimha Rao;

Dr. D.G. Vyas.

Dance Seminar

The General Council decided to hold a Seminar on Dance during 1958, in Dethi.

National Festivals

The General Council decided to hold the Second National Dance Festival in Bombay and Second Drama Festival in Bangalore.

DRAMA SEMINAR 1956 —RECOMMENDATIONS

This Seminar of Workers in the Field of Drama and Theatre in India, organised by the SANGEET NATAK AKADAMI, having considered the proud traditions of Indian drama and the remarkable efflorescence of dramatic activity during the last few years, expresses its deep faith in the potentialities of drama as a factor in the building up of the new India and offers the following general recommendations:

The Seminar felt that the absence of a continuous tradition of living drama and the existence of certain restrictions that came into being during alien rule have hampered the growth and development of theatrical arts in India and still continue to do so. While the other general and particular measures discussed at and recommended by the Seminar will encourage the growth of drama, the Seminar felt that the removal of these outdated restrictions is an urgent necessity.

Factors Hindering the Full Growth of the Drama

(a) In the opinion of the Seminar, the Dramatic Performances Act 1876 is wholly out of place in the present context and should be repealed.

(b) The Seminar commends the steps taken by some State Governments in exempting dramatic performances, both amateur and professional, from the Entertainment Tax, and strongly urges all other State Governments to take similar steps so that drama, which is much more than entertainment and which in the present conditions needs special incentives, should develop and prosper.

Assistance by the State

The Seminar is fully aware that in most modern and progressive countries in the world, the theatre being the life-blood of the country is receiving subsidies and other financial assistance from the State. They would, therefore, call upon the State and the Central Governments to earmark and provide in the Second Five Year Plan, and their annual budgets, funds for giving such assistance. This assistance may take the form both of subsidies and loans out of a revolving fund. The assistance should be given to dramatic activity, broadly under the following categories:

(*i*) *Construction of Theatres*

The Seminar welcomes the proposal to build at the Capital a theatre hall worthy of our national status, but it is strongly of the opinion that at the same time, as this project is launched, a number of suitable

theatres, both covered and open-air, should be constructed by the State, by the Municipal authorities and other such bodies. Without the construction of such theatres in the main towns and the countryside the existence of the national theatre at the capital will lose much of its significance. The plans for such theatres should be drawn up in consultation with experts in theatrical technique and should be consistent with modern needs and in conformity with Indian aesthetic traditions. These theatres should, whenever possible, be equipped with libraries, museums of theatrical interest and rehearsal rooms and be made available at nominal rents.

(*ii*) *Commercial Troupes*

The Seminar feels that a vigorous Indian theatre cannot emerge without the professional and commercial theatre companies becoming self-supporting. In the present situation the professional troupes can subsist only through liberal aid from the State for several years to come. The Seminar recommends subsidies and loans being given to professional companies and groups both of the travelling and the non-travelling variety. This assistance may be given in the form of cash subsidies or loans or properties or mobile vans and such other facilities.

(*iii*) *Amateur Groups*

There are broadly three types of amateur groups in the country :

(a) Those connected with educational institutions.

(b) Clubs and other groups in towns.

(c) Dramatic groups at Community Centres, Social Educational Centres and other institutions in the villages.

All these and any other types of amateur groups as may come into being, deserve financial assistance in cash or kind from the State.

The Seminar would recommend the formulation of a well-thought-out scheme for this purpose.

Training

In the present phase of the growth of dramatic activity in the country, the unmistakable enthusiasm for drama has to be matched by adequate training facilities in all branches of drama and theatre. The Seminar would, therefore, recommend a comprehensive programme of training broadly on the following lines :

(a) A Central Institute should be established to provide training of the highest standard in acting, production, opera, ballet and playwriting, and should equally emphasise technique and theory, both ancient and modern.

(b) Apart from regular training to be imparted at this Institute, special courses, camps and seminars for those already in the field should be organised by the Akadami from time to time.

(c) The Seminar notes with pleasure the pioneering work in the direction of training done by some institutions in different parts of the country and recommends that those and similar enterprises should be given suitable financial assistance in the light of the progress shown by them.

(d) The Seminar is of the opinion that the training of the folk dramatic troupes should be organised in a manner suitable to their traditions and modes of expression and for this purpose a number of training camps and courses should be arranged and special assistance given to these trainees.

Preservation, Promotion and Study of Folk Drama

The Seminar is of the opinion that the regeneration of the Indian theatre can only be possible by revitalising the traditional folk forms so as to narrow the gulf between the dramatic forms that have developed during the last hundred years and the survivals from the past. The Seminar recommends that adequate steps be taken not only for the careful and scientific study of the folk drama in different parts of India but also for preventing their decay and disappearance and for giving them recognition and new life.

Drama and Education

An important factor in the emergence of the new Indian theatre would be the background and outlook in this matter of the new generations on whom would fall the responsibility of strengthening the tradition which is being matured by present day efforts. The Seminar feels that unless the study of drama and theatre and theatrical activities are given an important place in the educational system, such a generation would not arise. The Seminar would, therefore, recommend to the Central and the State Governments and the universities that both as an extra-curricular activity and as a medium of education, dramatic activity should be encouraged in schools and colleges, and that the study of drama in the curriculum should be given a practical basis.

In this connection the Seminar invites the attention of the Akadami and the States to the special problems of the children's theatre and suggests the formation of a committee to examine these problems.

Festivals and Competitions

The Seminar welcomes the festivals that are being organised by Government and other organisations. In this connection the Seminar would offer the following suggestions :

(a) Inorder that the festivals may have their spontaneous and genuine character and the largest degree of participation, they should not be dominated by official control and supervision;

(b) The festivals should be organised in a pyramidal manner so as to embrace the largest territory and population of the country and to give opportunity to promising talent even in remotest corners. It is suggested that there should be local festivals in blocks, tehsils, districts and States leading on to the national festival.

Publications

In order to make available to workers in drama and theatre all over the country, the results of studies, research and experiments in different regions, the Seminar feals that a publication programme should be undertaken by the Akadami and its affiliated bodies, and that in this programme the following items should be emphasised :

(a) The existing Bulletin of the Akadami should become more comprehensive and serve as a clearing house for information from all parts of the country;

(b) The results of the research in drama and theatrical activities and traditions should be published in the form of brochures or books both by the Akadami and by private enterprises with such assistance as may be necessary;

(c) There should be a special programme of translations of well-known and stageable plays of the different languages of India into the regional languages enumerated in the Constitution. These plays should be made available at moderate prices.

AKADAMI AWARDS 1957

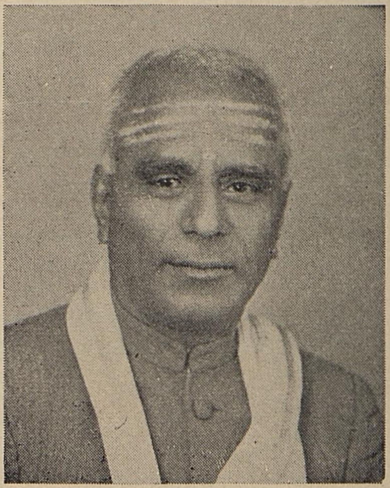
AT a colourful function held at the Vigyan Bhawan, Delhi on 31st March the Rashtrapati, Dr Rajendra Prasad presented the Sangeet Natak Akadami annual Awards to the nine distinguished artists of the year in the fields of music, dance, drama and films.

Speaking on the occasion the Rashtrapati said that some time ago there was a fear that the progress of art in this country might be retarded owing to various difficulties, but with the formation of the three Akadamis by the Government, great encouragement was given to art. "The Akadamis" he added, "have also helped in bringing together artists and men of letters from different parts of the country and in making the common man get better acquainted with them." While congratulating the artists of the year he remarked "talent now is rewarded not by an individual nor an institution but by the nation........"

Earlier Mr. Justice P.V. Rajamannar, Chairman of the Akadami, welcoming the Rashtrapati, referred to the awards as something to be greatly valued in the country, and as such they were not given on competitive basis.

Reading the citations Kumari Nirmala Joshi requested the Rashtrapati to honour the artists of the year who have rendered singular service to the cause of art.

The programme ended with short recitals of music and dance by the recipients of the awards.



Musiri Subrahmania Ayyar

Rasoolan Bai

RECIPIENTS OF THE AWARD

For Music

A shawl, a gold shrinkhal and a sanad each were given to the following artists as a token of their recognition as musicians of the year:

Smt. Rasoolanbai

SHE is the pupil of Ustad Shammu Khan, who is an acknowledged master in the "Tappa" style. Her main forte is the Thumari and her gayaki belongs to what is known as "Purab ang Tappe ki Thumari" of Banaras.

Possessing a rich, resonant, and melodious voice, she is an outstanding exponent of this style, and unlike most singers her taans are noted for their grace and lucidity. She has complete mastery over what is termed as "Tappe ki-taan". Her gayaki is dignified, enchanting, full of depth and feeling, which is a source of great aesthetic satisfacton. She is 55 years of age and has distinguished herself in many

mahfils.

Shri Musiri Subrahmania Ayyar

He is a pupil of Shri Sadesh Iyer, a disciple of the great Mahavaidyanath Ayyar.

He has been a singer of peerless popularity and fame for about four decades. The Sampradaya have acknowledged him as a Lakshana-Vidwan of the highest class. He has distinguished himself as a great teacher and contributed a lot for the revival of Karnatic music.

While maintaining the purity of the raga, he has been responsible for popularising some of the lesser known ragas of Tyagaraja.

Fiftynine years of age, he is at present the Principal of the Central College of Karnatic Music, Madras.

Shri T. Chowdiah

Born in 1895 at Tirumakudlu, in Mysore district of Karnatak State, Shri Chowdiah zealously and assiduously practised the art of playing the violin for over 20 years.

He is the pupil of Asthan Vidwan, the late Bidaram Krishnappa. His merits as a musician were recognised very early, and he has now developed a new technique by adding three more strings to the existing four-stringed violin, and has also invented a nineteen-stringed violin, which he plays with great dexterity. He is endowed with a creative faculty. His solo performances command great appreciation and respect. He is also an excellent accompanist. He was made Asthan Vidwan in 1939 and was again awarded the title of 'Sangeet Ratna' by the Mysore Darbar in 1940.

He is the founder of two colleges of Music—one at Bangalore and the other at Mysore.

For Dance

A brocade Angavastram, a gold mala and a sanad each were awarded to the following artists as a token of their recognition as dancers of the year :

Smt. Rukmini Devi

Smt. Rukmini Devi, comes of a family with a traditional background of learning and music. From her early life she was deeply

Rukmini Devi

interested in arts and her contact and friendship with Anna Pavlova started her on her career as a dancer.

She had her early training in dancing under Mylapore Gouri Amma and then under the late Meenakshi Sundaram Pillai of Pandanalloor. She has the distinction of being the first dancer outside the professional class to perform in public. She was responsible for many reforms in the dance and gave special attention to the music accompaniment, the choice of songs, costumes and stage presentation. She is also a composer of dance and dance-dramas. She established Kalakshetra in 1936 for the revival of Indian arts where under her direction eminent musicians, composers and dancers have been training artists of the highest quality.

In recognition of her eminence as an artist and her services in the cause of Indian Art and Culture, she was nominated in 1952 by the President to be a member of the Rajya Sabha. She is a member of the Executive Board of the Indian National Commission for Co-operation with the UNESCO. In 1956, the President was pleased to grant her the Award of Padma Bhushan.

Shri Baijnath Prasad

Shri Baijnath Prasad, popularly known as Lachhu Maharaj, belongs to the traditional family of dancers known as "Lucknow Gharana" and is the son of the late Kalka Prasad and

nephew and pupil of the late Bindadin of Lucknow. He is the brother of the late Acchan Maharaj, a great teacher.

Shri Lachhu Maharaj, a living repository of the art of Kathak, is a creative artist and a master of Bhavapradarshan. He has continued the family tradition of the great Kalka-Bindadin School of dance. He has been a teacher of dance and has also composed dances in the Kathak technique for many films. He is also president of the Cine Dance Directors Association.

For Drama Production and Acting

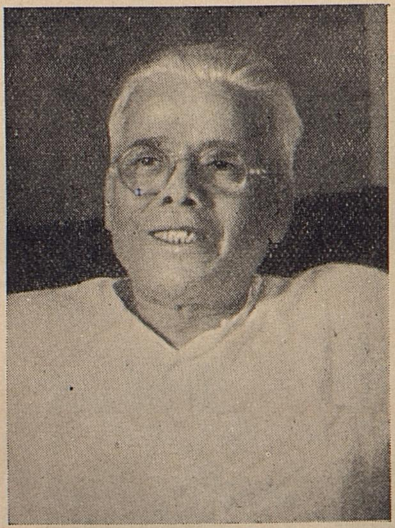
A brocade Angavastram, a lotus embossed leaf in gold and a sanad each were awarded to the following artists for their pre-eminence in the field of drama production and acting:

Shri Jaishankar Bhojak

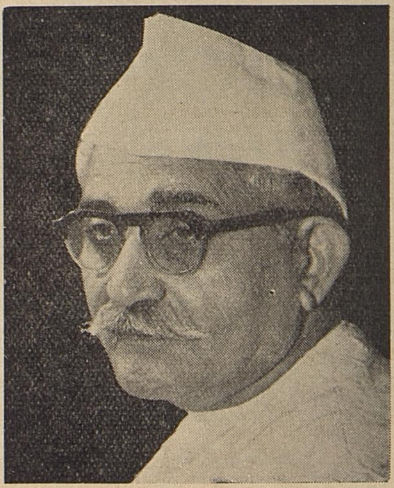
His merits, as a producer, were recognised very early and he has been associated with dramatic organisations for the last fifty years. He has also produced Hindi and Urdu plays.

Popularly known as 'Sundari' for his appearance on the stage in female role in "Soubhagya Sundari", he was an outstanding personality on the stage till his retirement.

He is still active in the field and working hard for the revival of stage and drama and is the Director of Nat Mandal, Ahmedabad, an institution for dramatics.



Chintaman Kolhatkar



Jaishankar Sundari

Shri Chintaman Ganesh Kolhatkar

Shri Kolhatkar has been on the stage for the last 48 years. He has dominated the Marathi Stage for three decades and is an actor of extraordinary merit. He has appeared on the stage and screen in many Marathi, Hindi and Urdu plays. He is also an accomplished director, producer and play-wright and has devoted his life for the progress and development of the stage.

For Film Direction and Screen—Play Writing

A shawl, a lotus embossed leaf in gold and a sanad each were awarded to the following for their pre-eminence in the field of Film-Direction and Screen-Play Writing:

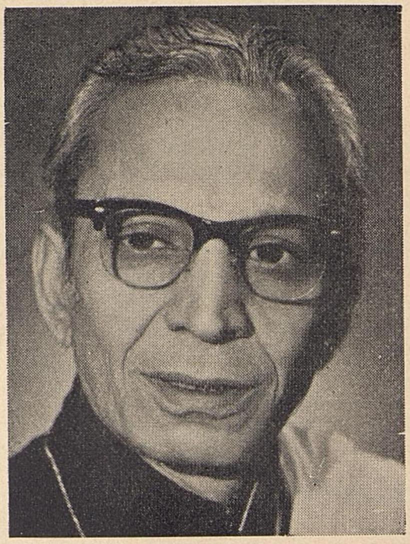
Shri Debaki Bose

Born in 1898 he hails from Burdwan in West Bengal. He left College while in the B.A. class to join the Non-Co-operation Movement in 1921.

Shri Bose has been in the field from the days of silent pictures and has been responsible for directing outstanding pictures, such as 'Chandi Das', 'Vidyapati', 'Meera Bai, and 'Apna Ghar'.

In all, he has directed 39 pictures in Hindi, Bengali, Marathi and Tamil, including 4 silent pictures.

Debaki Bose

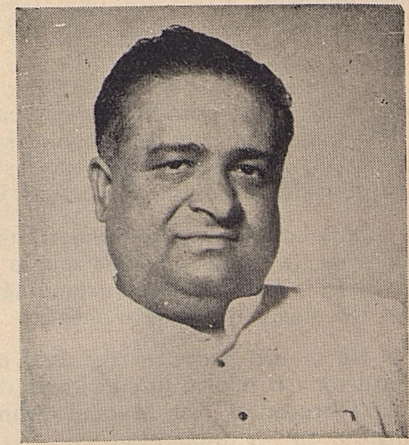


Lachwoo Maharaj

The film 'Seeta' produced in 1934 under his direction was the first Indian film to be exhibited abroad and was awarded a certificate of merit at the International Film Festival at Venice.

He was one of the founders of Bengal Motion Picture Association and became its first Secretary in 1938. He was elected first President of the Bengal Film Producers Association in 1951 and was also President of the Cine Technicians Association of Bengal for two consecutive years.

Owing to ill health Shri Debaki Bose was unable to come to Delhi and receive the award in person.



Madgulkar

Shri Gajanan Digambar Madgulkar

Born in 1919 in South Satara Shri Madgulkar occupies an outstanding position among screen play-wrights and has written over 40 screen plays. He is also a poet, producer, actor and song writer. He is responsible to a great degree for the new and realistic trend in the stories of the Marathi films.

Chowdiah

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